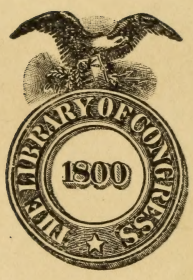

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GREEK AND ROMAN METRES.

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No. 37.

THE METRES

OF THE

GREEKS AND ROMANS.

A MANUAL

FOR SCHOOLS AND PRIVATE STUDY.

TRANSLATED FROM THE GERMAN OF

EDWARD MUNK.

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BY

CHARLES BECK AND C. C. FELTON,
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PREFACE.

The Translators of the following work have long felt the necessity of a treatise on the Greek and Roman Metres, as a general book of reference, to accompany the text books used in colleges in teaching the ancient languages. No manual suited to supply the deficiency has appeared in English. The great work of Hermann has been abridged and translated by Seager; but the distinguished German is so much attached to certain philosophical views of Kant, on which his theory of metre is founded, that great as are the merits of the *Elementa* in a scientific point of view, it is not found to answer very well the purpose of a practical manual. The treatise of Dr. Munk has been most favorably received wherever it is known; his theory of metre is essentially the same as that which Böckh unfolded in his essay "de Metris Pindari," which, says the author of the present work, "recommends itself not only by the historical grounds on which it is constructed, but also by its truth and intelligibleness."

The work of Dr. Munk, here presented in English, it is believed, will be found to contain a very accurate and thorough account of the metrical systems of the Greeks and Romans; and as complete an elucidation of all the details of those systems, as can now be given. The introduction condenses into a few pages the facts in the historical development of the ancient metres which are elsewhere scattered over many volumes. The theory of metre is not dwelt upon at too great length, but is handled with a due regard to the amount of

knowledge actually existing. The impossibility of establishing the precise mode in which the ancients applied their metrical principles, in several cases, such, for example, as the method by which the Greeks reconciled the metrical with the rhetorical accent, in reading or delivering verse, is duly acknowledged. The subject, it is believed, is laid out and discussed with scientific precision; the divisions are clear and obvious, and the proportions just. Every point is sufficiently illustrated by examples, taken mostly from the purest Greek and Latin writers. The translators have had a difficulty in determining the proper technical terms in some instances; the subject has been so imperfectly handled in English, that the metrical nomenclature was not fully adequate to the exigencies of the case. Very few new terms, however, have been coined, and those the classical reader will at once comprehend from their etymology.

The references of the author to the Greek and Latin poets, have been retained. In the citations from the Greek dramatists, Dindorf's Poetae Scenici Graeci (Lips. 1830) has been used by him; in those from Pindar, Dissen's edition (Goth. et Erf. 1830).

For the convenience of reference, an Index has been added by the translators.

Cambridge, Mass., August, 1844.

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INTRODUCTION.

DEFINITION, DIVISION, UTILITY, HISTORY AND LITERATURE OF THE METRICAL SCIENCE.

Every work of art contains a *subject* and a *form.* The idea constitutes the subject; the form is the manner in which the idea is revealed to the senses.

The *material* is the substance perceptible by the senses by means of which the artist embodies the idea. A material is to be apprehended with reference either to *space* or to *time.* That which receives a form in space is called *figure;* that which receives it in time is called *rhythm.*

Although a material as such has by nature a form, yet this form is in most cases of no use for the purpose of the artist, and has, therefore, to be modified by him according to his purpose. He converts the *natural* into an *artistic* form. The chief quality of every work of art being *beauty,* the artistic figure as well as the artistic rhythm must be *beautiful.* In this case we say the artistic figure has *symmetry,* and the artistic rhythm has *eurhythmy.*

The transformation of the rough material, therefore, into an artistic form takes place according to certain general and necessary laws, all of which must be derived from the idea of beauty.

In a poetical work of art the *substance* is the *poetical idea,* but the *form* in which the poetical idea is embodied, the *particular kind of poetic composition.* The *material* is the *language,* and *its form* the *rhythm,* because the perception of language falls in time. The *rhythm adapted according to art* to the words, is called *metre.* The *metrical science* therefore, is the doctrine of *artistic rhythm* and of *its application to poetry.*

The metrical science accordingly consists of *two parts,* a *general* which treats of the idea and laws of rhythm, and a

particular which contains the application which the Greeks and Romans, with whose metrical art we have here to do, made of these laws.

The study of the metrical art of the ancients has a two-fold value. 1. An *aesthetic* both for the *poet* who is to derive from the contemplation of the finished form of classical poems the same benefit that the plastic artist derives from the contemplation of ancient works of art, and for the *reader* of Greek and Roman poets who wishes to understand and judge them correctly with reference also to metrical form. This study has, 2, an *historical* value to the *antiquarian*, since the metrical art as a production of antiquity bears on itself the peculiar stamp of its origin. To this is to be added, that a knowledge of the metres is of essential service to the *critic*, in settling the text of ancient poets.

Rhythm as a part of music was first treated scientifically by the Pythagoreans. We possess single notices only and fragments of their doctrine in the writings of *Plato* and *Aristotle*. Most important are the fragments of the *Elements of Harmony and Rhythm* by *Aristoxenus* the Tarentine, (in Meibom. antiquae musicae auctores VII. Tom. I, and in Aristidis Orat. adv. Leptin. ed. Jac. Morellius Venet. 1785). Various information is found also in Meibom's Antiquae musicae auctores septem, Amstel. 1652. 2 Tomi 4; in *Aristides Quintilianus* de musica (Meibom. a. m. auct. Tom. II.) in *Cicero* (Orat. c. 50 sqq.), in *Quintilian* (Instit. orat. IX. 4), in *Dionysius of Halicarnassus* (de compositione verborum), in *Plutarch* (de musica), in *Augustinus* (de musica), *Martianus Capella*, and others.

It was not until the Alexandrine age that the metrical science seems to have been treated of separately from music. The grammarians confined themselves generally to a careful observance of the poetical usage. *Aristophanes of Byzantium*, who was the first to divide the lyric poets into *κῶλα* and introduce broken lines, *Apollonius ὁ εἰδογράφος*, and others deserve credit for their metrical labors. The metrical manual of *Hephaestion* (*Ἡφαιστίωνος ἐγχειρίδιον περὶ μέτρων καὶ ποιημάτων* ed. I. C. de Pauw Traj. ad Rhen. 1726, 4; ed. Thom. Gaisford Oxon. 1810, 8; Lips. 1832, 8.), *Longinus's* Prolegomena to the manual of *Hephaestion* (Hephaest. ed. Gaisford, p. 137, ed. Lips. p. 140), and *Draco's* work on metres (Draconis Stratonicei de metris poet. et I. Tzetzae Exeg. in Homer. Iliad. pr. ed. God. Hermann Lips. 1812, 8), belong

to a later age. The metrical writings of *Manuel Moschopulus* (Opuscula grammat. Moschopuli ed. F. N. Titze Prag. 1822, 8), of *Tricha*, *Elias Charax* and *Herodianus* (Appendix ad Dracon. Strat. libr. de metr. : compl. Trichae, Eliae Mon. et Herodiani tract. de metris graece ex codd. Mscr. ed. Fr. de Furia Lips. 1814, 8), are unimportant. Finally the *metrical Scholiasts* are to be mentioned, and among them especially *Demetrius Triclinius*.

Among the Romans, also, the grammarians occupied themselves much with metrical science. We still possess a poem of *Terentius Maurus* on prosody and metre (in Putsch Grammatt. vett. Lat. p. 2383 sqq. ; Terent. Mauri de litteris, syllabis, pedibus et metris ex recensione et cum notis Laur. Santenii absolvit D. I. v. Lennep, Traj. ad Rhen. 1825, 4). Besides him are to be mentioned *Servius Maurus Honoratus* (Centimetrum in Putsch, p. 1815 sqq. ed. L. v. Santen Lugd. Bat. 1788, 8; ed. F. N. Klein, Confl. 1824, 4), *Flavius Mallius Theodorus* (de metris, emend. I. F. Heusinger, Guelferb. 1755, 4, auct. Lugd. Bat. 1766, 8), *Marius Plotius* (de metris liber in Putsch, p. 2623, sqq.), *Atilius Fortunatianus* (de metris Horatianis in Putsch, p. 2671, sqq.), *Maximus Victorinus* (libelli tres de re grammatica, de carmine heroico et de ratione metrorum in Lindem. Corp. Grammat. Lat. p. 267, sqq.), *Marius Victorinus* (in Putsch, p. 245, sqq.), *Diomedes* (in Putsch, p. 270, sqq.) and others.

Richard Bentley was the first of modern philologists to make investigations of his own concerning the metrical art of the ancients, particularly in his Schediasma de metris Terentianis (Terentii Comoedia rec. R. Bentley, 1726, 4, Lips. 1791, 8, likewise in Plauti Rudens ed. Fr. Vol. Reiz, Lips. 1789, 8), and applied them with great success in criticism. *Fr. Wolfg. Reiz* followed him as regards the metres of the Romans. The labors of *Benjamin Heath*, *Rich. Brunck* and particularly *Rich. Porson* (especially in the preface to his second edition of his Hecuba of Euripides, Lond. 1797, Lips. 1824, 8), concerning the metres of the Greek tragedians, are meritorious. *Corn. de Pauw* and *Thom. Gaisford*, also, in their editions of Hephaestion, have done something for metrical science.

Gottfried Hermann was the first to bring forward a scientific theory of metres, founded upon Kant's doctrine of the Categories (de metris Graecorum et Romanorum poetarum, Lips. 1796; Handbuch der Metrik, Manual of metrical sci-

ence, Leips. 1799; Elementa doctrinae metricae, Lips. 1816; Epitome doctrinae metricae, Lips. 1818. Numerous observations are scattered in his editions of Greek and Roman poets, and in his other philological writings. Concerning the theory of Hermann compare Apel's Metrik, part I. § 44—52, C. Freese, de Hermanni metrica ratione, Hal. 1829). *J. H. Voss*, in his work: Zeitmessung der deutschen Sprache, Metrical system of the German language, Koenigsb. 1802, advanced a different theory. He reduces the doctrine of rhythm to the doctrine of time in modern music. *Aug. Apel* in his Metrik, Leipz. 1814, 2 vol. 8, and *Aug. Boeckh*, in his dissertation: On the metres of Pindar, Berl. 1809, adopted the theory of Voss. The latter however, formed afterwards a theory of his own, founded upon the ancient musicians and philosophers, in his dissertation: de metris Pindari in Tom. I. Pars II. of his edition of Pindar: Pindari opera quae supersunt recens. A. Boeckhius, Lips. 1811—1822, 2 Vol. in 3 Part.

Besides these many others have written partly on rhythmical and metrical science in general, as *Cleaver:* de rhythmo Graecorum, Oxon. 1789, *L. I. Doering:* Entwurf der reinen Rhythmik, Plan of a pure rhythmical science, Meissen, 1807, *G. F. Mueller:* Ueber den Rhythmus, on rhythm, Coeln, 1810, *W. Lange*, Fundamental-Metrik, Fundamental Metrical Science, 1819, 8, *K. Besseldt:* Beitraege zur Prosodie und Metrik der deutschen und griechischen Sprache, Contributions to the prosody and metrical science of the German and Greek languages, Halle, 1813, *F. A. Gotthold:* Anfangsgruende der griechischen, roemischen und deutschen Verskunst, Elements of the metrical art of the Greek, Latin, and German languages, Koenigsb. 1820;—partly on single branches of the science, as *A. Seidler:* de versibus dochmiacis tragicorum Graec. Lips. 1811, 1812, 2 tom., *Karl Lachmann:* de choricis systematis tragicorum Graec. libr. IV. Berol. 1819, *Franz Spitzner:* de versu Graecorum heroico. Accedit dissertatio de media syllaba pentametri Graeci elegiaci auct. *Fr. Traug. Friedmann*, Lips. 1816, 8, *C. Burney:* Tentamen de metris ab Aeschylo in choricis cantibus adhibitis, Cantabr. 1810, 8.

Besides the above named works, much is to be found partly in separate dissertations, partly in the different editions of Greek and Roman poets. A collection of the most common rhythms and metres is contained in *E. Munk's* Tabular view

of the Metres of the Greeks and Romans, Glogau and Lissa, 1828. *F. Lindemann:* Uebungsbuch zur Fertigung griechischer Verse, Book of exercises for making Greek verses, Dresd. 1825, and *F. T. Friedmann:* Anleitung zur Kentniss und Verfertigung lateinischer Verse, Guide to the knowledge and making of Latin verses, 3d ed. Braunschw. 1832, are deserving of recommendation for writing Greek and Latin verses.

PART I.

THE DOCTRINE OF RHYTHM.

CHAPTER I.

Definition of Rhythm.—Arsis.—Thesis.

Rhythm, (numerus) as the artistic form of the material considered with respect to time, is perceptible either in the movement of the body in the dance, or in musical tone in music, or in the articulate sound of speech in poetry. It presents itself to us in a succession of small portions or divisions of time, which must be so constituted that they may be apprehended by the ear. If they follow too rapidly, they run together, and the sense cannot adequately distinguish them from each other; if they follow too slowly, they escape the perception, because a division of time, the beginning and end of which we cannot seize, is the same as infinite to the hearing.

Time, and portions of it appreciable by the senses, are conditions of every Rhythm, even that of nature, as we hear it, for example, in the rolling of the thunder, or the murmuring of the brook, or the whispering of the leaves. The rhythm of art must manifest itself as a whole as the definite form of a definite substance; not only its parts must be limited but it must itself have a beginning and an end. Beginning and end, here, also, must not follow too closely upon each other, nor stand too wide apart; in the former case, the rhythm as a whole would not satisfy the ear; in the latter the hearing would not be able to grasp the rhythm as a whole. A rhythm of art, moreover, as the form of the material whereby a poetical work of art is presented to the senses, must be beautiful, that is, various in its parts, but in such a manner that this variety of the parts may be formed into a unity,—a whole. Without variety of the parts the rhythm would be monotonous, and therefore not beautiful: without unity of the parts,

it would be an aggregate of parts, each of which would be a whole by itself.

Therefore rhythm in general is a succession of portions of time perceptible to the senses; the rhythm of art, is a beautiful whole, consisting of portions of time, variously following each other, perceptible to the senses, to be apprehended by the hearing.

In order to produce a rhythm, there must exist a force which divides the uninterrupted flow of time into portions of time. This force may operate sometimes more strongly, at other times more weakly. The stronger operation of force is called the *ictus* or *beat*, and the portion of time which is produced by such an operation of force is called *arsis;* the portion of time on the other hand, which is the product of the weaker operation of force, is the *thesis*. The sign of the arsis is ´ ; the thesis is not marked. By the constant interchange of arsis and thesis, variety of rhythm is produced. If thesis follows upon thesis, or arsis upon arsis, the variety of the rhythm is interrupted, and instead of *eurhythmy*, *arrhythmy* is produced. Arrhythmy also the poet may frequently employ with propriety, as the musician uses discords. The succession of arses and arses, or theses and theses, is often only apparent.

A rhythm which begins with the arsis, and descends to the thesis, is called *falling* or *sinking;* that which begins with the thesis and ascends to the arsis, is called *rising*. The former is calmer and more relaxed; the latter, livelier and more forcible.

A thesis with which a rhythm begins is called *anacrusis* or an *upward beat*.

Arsis and thesis stand in a mutual relation to each other, since the one determines the other. This mutual relation renders it possible to comprehend the various parts as a whole. That is, the arsis must stand to the thesis in a definite and appreciable relation; and this relation in Greek rhythms is either *equal*, 1 : 1; or *two to one*, 2 : 1, or *one and a half to one*, $1\frac{1}{2}$: 1, 3 : 2.

The mutual relation of arsis and thesis extends not only to the simplest component parts of the rhythm but also to all combinations. Thus arises a whole system of relations, which are subordinate to each other. It is not always necessary that the relation of arsis and thesis of the simple component parts, should be similar to the relations of the combinations;

but with regard to the ascending and descending, the latter conform themselves to the former. Where this does not take place, there occurs an arrhythmy.

CHAPTER II.

Definition of Metre.—Long, Short.

The expression of force which, by its stronger or weaker intensity, produces arsis or thesis, and separates the single portions of time from one another and thereby defines them, determines by its extension the *duration* also of the portions of time, and gives them thereby their *measure*, *μέτρον*, metrum. In metre, a *long* signifies that portion of time which, by that expression of force, is extended *longer* than another which is called a *short*, in the same manner as in rhythm *arsis* signifies that portion of time on which there is a *greater stress* than another which is called *thesis*.

The sign for a long is —, for a short ⏑.

As we found rhythm to be a definite succession of arses and theses, so *metre is a definite succession of longs and shorts*.

Different metres may be adapted to a particular rhythm:

⏑ ⏑ – , – – , ⏑ ⏑ ⏑ ⏑ , – ⏑ ⏑ ;

and, the reverse, different rhythms to a particular metre:

– ⏑ ⏑ , – ⏑ ⏑ .

The constituent parts of the metre, the long and short, stand in a relation to each other, similar to that of arsis and thesis in rhythm; the one is measured by the other. If we set down the short, being the smallest measure of time (*χρόνος*, *σημεῖον*, mora) = 1, the long is = 2.

Both measures, long and short, may be variously combined, whence metres arise. The simplest combinations of both measures are called *feet* (*πόδες*, pedes). The following are the names of the most common feet:

1. Feet of two times, *δίχρονοι*, *δίσημοι*.*

⏑ ⏑ Pyrrhichius, Pyrrhich.

* The names of the feet are thus explained: *Pyrrhich*, from *πυῤῥίχη*, a war-dance: *Tribrach*, from *τρίβραχυς*, three shorts; *Trochee*,

2. Feet of three times, *τρίχρονοι, τρίσημοι.*
   - ⏑ ⏑ ⏑ Tribrachys, Tribrach.
   - — ⏑ Trochaeus, Trochee.
   - ⏑ — Iambus, Iamb.
3. Feet of four times, *τετράχρονοι, τετράσημοι.*
   - ⏑ ⏑ ⏑ ⏑ Proceleusmaticus, Proceleusmatic.
   - — ⏑ ⏑ Dactylus, Dactyl.
   - ⏑ — ⏑ Amphibrachys, Amphybrach.
   - ⏑ ⏑ — Anapaestus, Anapaest.
   - — — Spondeus, Spondee.
4. Feet of five times, *πεντάχρονοι, πεντάσημοι.*
   - ⏑ – – Bacchius.
   - – ⏑ – Amphimacer.
   - – – ⏑ Palim-bacchius, or Anti-bacchius.
   - – ⏑ ⏑ ⏑ First Paeon.
   - ⏑ – ⏑ ⏑ Second Paeon.
   - ⏑ ⏑ – ⏑ Third Paeon.
   - ⏑ ⏑ ⏑ – Fourth Paeon.
5. Feet of six times, *ἑξάχρονοι, ἑξάσημοι.*
   - – – ⏑ ⏑ Sinking Ionicus, (Ionicus a majore).
   - ⏑ ⏑ – – Rising Ionicus, (Ionicus a minore).
   - – ⏑ ⏑ – Choriambus.
   - ⏑ – – ⏑ Antispastus, Antispast.
   - – ⏑ – ⏑ Ditrochaeus, Ditrochee.
   - ⏑ – ⏑ – Diiambus, Diiamb.
   - – – – Molossus.
6. Feet of seven times, *ἑπτάχρονοι, ἑπτάσημοι.*
   - ⏑ – – – First Epitritus, Epitrite.
   - – ⏑ – – Second Epitritus.

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from *τροχαῖος,* running, swift; *Iambus*, perhaps from *ἰάπτω,* to assail or satirize, being used originally in satire; *Proceleusmatic*, from *προκελευσματικός,* urging or cheering on; *Dactyle*, from *δάκτυλος,* finger; *Amphibrach*, from *ἀμφίβραχυς,* short at both ends; *Anapaest*, from *ἀνάπαιστος,* struck back, that is contrary to the dactyle; *Spondee*, from *σπονδεῖος,* used on solemn occasions, *ἐν ταῖς σπονδαῖς*; *Bacchius*, from *Βακχεῖος,* used in Dithyrambic hymns in the festivals of Bacchus; *Palimbacchius* or *Antibacchius*, Bacchius reversed; *Amphimacer*, from *αμφίμακρος,* long at both ends; *Paeon*, from *παῖων,* a song of praise or triumph; *Ionic*, from *ἰωνικός,* Ionian, being used especially by the Ionians; *Choriambus*, composed of a choree (trochee) and an iambus; *Antispast*, from *ἀντίσπαστος,* drawn contrary; *Molossus*, from *Μολοσσός,* a Molossian; *Epitrit*, from *ἐπίτριτος,* three long syllables, and one short in addition, *ἐπί*; *Dochmius*, from *δόχμιος,* oblique. Trs.

– – ⏑ – Third Epitritus.
– – – ⏑ Fourth Epitritus.

7. Feet of eight times, *ὀκτάχρονοι, ὀκτάσημοι.*
⏑ – – ⏑ – Dochmius.
– – – – Dispondeus, Dispondee.

These feet might also be arranged according to the number of syllables, into feet of two, three, four, etc. syllables.

All these feet are a definite system of times, in which the rhythm is undetermined.

CHAPTER III.

Union of Rhythm and Metre.—Kinds of Rhythms.

In Rhythm we have a mutual relation of arsis and thesis, and in metre a similar one of long and short. If we would bring rhythm and metre into harmony, the equality of the two relations will be a principal requisite.

The rhythmical relation of equality, 1 : 1, 2 : 2, 4 : 4 permits the substitution of the following metrical forms :

1	1	2	2	2	2	2	2	4	4
⏑	⏑,	⏑ ⏑	⏑ ⏑,	–	⏑ ⏑,	⏑ ⏑	–,	–	–

Falling Rhythms.		*Rising Rhythms.*	
´ ⏑ ⏑ Pyrrhich.	ab arsi.	´ ⏑ ⏑ Pyrrich.	a thesi.
´ – – Spondee.		´ – – Spondee.	
´ ⏑ ⏑ ⏑ ⏑ Proceleusmatic.		´ ⏑ ⏑ ⏑ ⏑ Proceleusmatic.	
´ – ⏑ ⏑ Dactyle.		´ ⏑ ⏑ – Anapaest.	
´ — – Spondeus major.		´ – — (?) Spondeus major.	

This substitution forms the equal kind, *γένος ἴσον*, genus par. It is called also the Dactylic, because the Dactyle belongs here as the principal foot. The character of the equal kind is uniformity, repose and dignity.

The relation of thesis and arsis may also be that of the dou-

ble: 1 : 2, 2 : 4, 4 : 8. Corresponding to this is the relation of the double in metre:

1	2 1	2 4 8 2	1 2	1 8 4
⏑	⏑⏑, ⏑	–, – –, ⏑⏑	⏑, –	⏑, – –

Falling Rhythms.		*Rising Rhythms.*	
⏑⏑⏑	Tribrachys ab arsi	⏑⏑⏑	Tribrachys a thesi.
–⏑	Trochee	⏑–	Iamb.
——–	Trochee semantus.	–—–	Orthius.

This substitution gives the double kind, *γένος διπλάσιον*, genus duplex, or the Iambic.

In the rising rhythm ⏑⏑⏑, the first portion of time is *in thesi*, the other two are *in arsi*. The two portions of time of the arsis, considered by themselves, have again a relation of intensity, and indeed that of equality, because the relation of extension also is that of equality, and because the principal relation of the whole rhythm is rising, this subordinate one is also rising. The arsis falls therefore on the second portion of time in the second principal division:

t. a.
t. a.
⏑ | ⏑ ⏑

Of these three portions of time, accordingly, the third will have the greatest intensity, because a part of the ictus of the chief arsis, and a subordinate arsis are united in it. By this strong intension of one portion of time the equilibrium between arsis and thesis, towards which every rhythm tends, is to a certain extent restored, for what is wanting to this division in extension, is made up, though not completely, by intensity. At the same time a gradual ascent from the weaker to the stronger ⏑⏑⏑ is hereby effected; the first division of time is, both in reference to the whole rhythm, and in reference to the second division *in thesi;* the second division of time is stronger, because in relation to the first it is *in arsi*, but the third is the strongest, in relation to which the second stands *in thesi*.

In a similar manner, in the falling rhythm, the first part

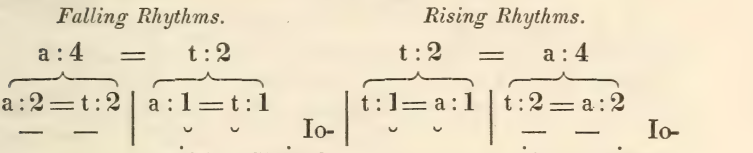
will have the strongest intension, because in it a part of the principal arsis is united with the subordinate.

and here also there is an effort after equality, and a gradual sinking from the stronger to the weaker. In the reading of such rhythms this must be carefully observed. For example, if *homine* stands for an iambus, it is an error to raise the second syllable by the strongest ictus, as is commonly done; the first syllable, on the contrary, receives the least stress, the second somewhat more, the third the most, and the reverse, where *homine* stands for a trochee.

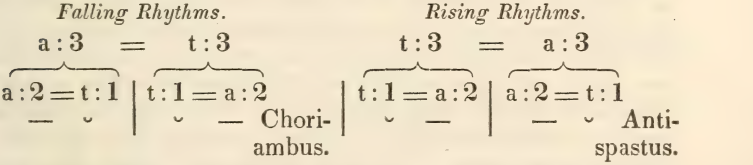
The inequality of the times, and the arsis with the greater stress, give to the double kind, the character of animation and mobility.

From the equal and double kinds, two different species have again been composed, in which either the double is adopted as the leading relation of intensity and extension, and the equal, as the subordinate; or the equal as the leading relation, and the double as the subordinate.

To the first species belong the Ionic Rhythms.



To the second the choriambic and antispastic:

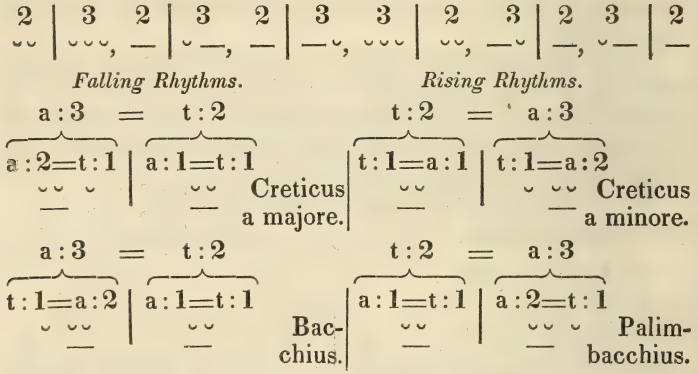


In the Ionic a majore the spondee is in arsi, the pyrrhich in thesi. In the spondee, the first long is in arsi, the second in thesi, and in the pyrrhic the first short in arsi, the second in thesi; consequently the first long of the Ionic, has the strongest intension: $\frac{''' \; '' \; '}{2}$ — — ˘ ˘. In the ionic a minore the

relation is the reverse. In order to restore the rhythmical equipoise, in the ionic a majore, the first, in the ionic a minore the second long, have to supply by their intension an extension of two shorts; but since this is not possible, both rhythms are deficient in rhythmical completeness.

Also, the choriamb and the antispast, are arrhythmic, because the subordinate relations are opposed to the principal relations: yet, in the antispast there is effected a forcible arrhythmy by the concurrence of two arses, which is often very well applied. No verses however have been composed of the antispast, but it has only been used singly, and the choriamb is frequently dactylic, and then entirely rhythmical.

A third kind of rhythms is produced by the relation of one and a half to one between the arsis and thesis: $1\frac{1}{2} : 1, 3 : 2$.

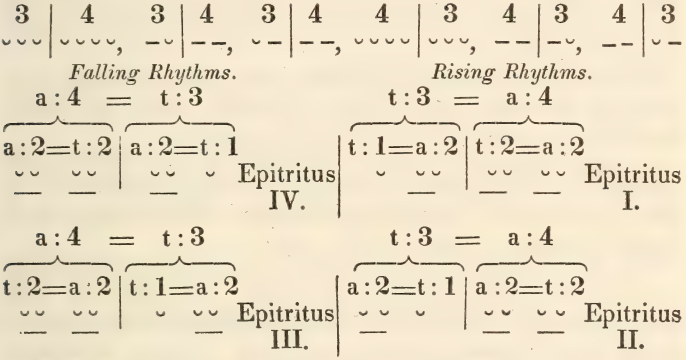


This kind is called the three half, *γένος ἡμιόλιον*, genus sesquialterum, or paeonic. In the falling cretic, the first arsis, in the rising, which cannot be found, the second arsis, has the strongest intensity. The rhythmical equipoise is restored by the iambic intension of the first long, which makes up for the one short, which is wanting to the extension. The middle syllable is in thesi, with respect to the first long; the second long is in thesi with respect to the trochee, but in arsi with respect to the short. The ictus of this long bears the same relation to that of the first, as the dactylic to the trochaic. On account of the inequality of the times and the falling and rising of the rhythm, the cretic is of a light and lively character.

The bacchius is arrhythmic on account of the opposition of the rising and falling in the principal and subordinate re-

lations. It is therefore not used, except in a few passages of the tragedians. The elder Roman dramatists used it more frequently. The palimbacchius is equally arrhythmic, and occurs neither in the Greek nor Roman poets.

Besides these three kinds of rhythms, there is still another, but which was early rejected by the ancients, namely, the *γένος ἐπίτριτον*, or genus sesquitertium, or the epitrite kind in which the relation of intension and extension was $1\frac{1}{3} : 1$, 4 : 3, 8 : 6.



In poetry this kind is no more to be found.

We may also divide the different rhythms according to the number of times, of which its fundamental foot consists.

I. Rhythms whose fundamental foot consists of three times.
   a) falling, trochaic;
   b) rising, iambic.

II. Rhythms whose fundamental foot consists of four times;
   a) falling, dactylic;
   b) rising, anapaestic.

III. Rhythms whose fundamental foot consists of five times;
   a) falling, cretic bacchiac.

IV. Rhythms whose fundamental foot consists of six times;
   a) falling choriambic, ionici a majore;
   b) rising, ionici a minore.

A foot in which a rhythm is established, is called a *metre*.

A series of equal metres is called a simple rhythmical series (ordo rhythmicus simplex).

The metres also stand in the relation of arsis and thesis.

In the double kind, two feet (*διποδία, συζυγία*) always form a metre. The reason of this lies in the tendency towards the

relation of equality. There is produced by this an equal principal relation of arsis and thesis.

a : 3 = t : 3 t : 3 = a : 3

⏜ ⏜ ⏜ ⏜

— ◡ — ◡; ◡ — ◡ —

In the trochaic dipody, the first arsis will have in relation to the second a stronger intensity, because a part of the principal arsis is united in it with a subordinate one. For the same reason, in the iambic dipody the second arsis has the stronger intensity. This must be carefully observed in reading such series.

According to the analogy of the equal kind, two anapaests may also be united in a metre or a dipody. In all the other measures, each foot forms a metre by itself.

A rhythmical series may consist either of one metre, a monometer; of two metres, a dimeter; of three, a trimeter; of four, a tetrameter; of five, a pentameter; of six, a hexameter. Longer rhythmical series do not occur.

Trochees, iambs, and anapaests are not to be always measured according to dipodies, or metres. The feet are often arranged singly. A series of one foot is called a monopody; of two feet, a dipody; of three, a tripody; of four, a tetrapody; of five, a pentapody; of six, a hexapody.

The iambic, trochaic, and anapaestic tetrapodies and hexapodies, are distinguished from dimeters and trimeters by the beat.

–́◡–◡–◡– Tetrap. troch. ◡–́◡–◡–◡– Tetrap. iamb.

–́◡–◡|–́◡–◡ Dimet. troch. ◡–́◡–|◡–́◡– Dimet. iamb.

–́◡–◡–◡–◡–◡– Hex. troch. ◡–́◡–◡–◡–◡–◡– Hex. iamb.

–́◡–◡|–́◡–◡|–́◡–◡ Tri. troch. ◡–́◡–|◡–́◡–|◡–́◡– Tri. iam.

If we assume the short at $\frac{1}{8}$ beat, the iambic and trochaic tetrapody is $= \frac{12}{8}$, the trochaic and iambic dimeter $= \frac{6}{8}$ beat, the trochaic and iambic hexapody $= \frac{18}{8}$, the trochaic and iambic trimeter $= \frac{6}{8}$ beat. Likewise the trochaic pentameter and hexameter have $\frac{6}{8}$ beat; the trochaic and iambic tripody $\frac{9}{8}$; the pentapody $\frac{15}{8}$ beat.

If also we assume in the dactylic kind, the short at $\frac{1}{8}$ beat, then the dactyle and anapaest, as metre, correspond to our $\frac{2}{4}$ beat; the anapaestic dipody, to our $\frac{4}{4}$ beat. The cretic is similar to our $\frac{5}{8}$ beat; the ionic and choriambic rhythms, to the $\frac{3}{4}$ beat.

CHAPTER IV.

Irrationality, Middle Time.

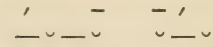
A relation which is measurable by the unit, is a *rational* one (ῥητόν). But there is also an *irrational* (ἄλογον) relation which cannot be measured by the unit. The irrational time in rhythm stands between the arsis and thesis, in metre between the long and the short. If we set down the thesis $= 1$, the arsis $= 2$, the irrational time is $= 1\frac{1}{2}$. In like manner in metre, where the short is $= 1$, the long $= 2$, the middle time is $= 1\frac{1}{2}$. The middle time, when standing for the short of the thesis, is marked $\breve{\smile}$.

Irrationality takes place in the double kind in the thesis, in the equal in the arsis. Thus from a trochee $\acute{-}\breve{\smile}$ a χορεῖος τροχοειδής, so called, $\acute{-}\breve{\smile}\,\bar{-}$ arises, and by the solution of the arsis $\overset{\frown}{\breve{\smile}\breve{\smile}}$ — the *trochoidic anapaest;* and from an iamb $\breve{\smile}\acute{-}$ the χορεῖος ἰαμβοειδής $\breve{\smile}\,\bar{-}\,\acute{-}$, and by the solution of the long of the arsis $\overset{\frown}{-}\acute{\breve{\smile}\breve{\smile}}$ the *iamboidic dactyl.* In all these feet the arsis has two times, and the thesis one and a half. In consequence of the increased extension of the thesis and the diminished intensity of the arsis, the irrational trochee and iamb approach the anapaestic and dactylic rhythm.

If in the dactyl and anapaest the arsis is shortened by a half time, $\overset{1\frac{1}{2}}{-}\overset{2}{\breve{\smile}\breve{\smile}}$, $\overset{2}{\breve{\smile}\breve{\smile}}\overset{1\frac{1}{2}}{-}$, we obtain what is called the *light* or *irrational* dactyl and anapaest. What the arsis has lost by extension, is to be made up by an increased intensity, in order to restore the equilibrium between arsis and thesis. Thus the rhythm of irrational dactyles and anapaests approaches the trochaic and iambic rhythm.

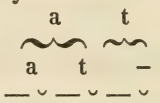
With regard to the application of irrational feet, the following is to be observed.

The last foot of a trochaic and the first of an iambic series may become irrational. The middle time, therefore, can take place in a trochaic dipody only in the second foot, and in an iambic in the first:



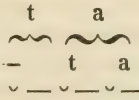
In the first trochaic dipody the first foot is in arsi, the second in thesi. The arsis of the first foot receives from the principal arsis a part of its force, and is, therefore, stronger than the arsis of the second foot. This intensity would be impaired, if the thesis were increased by the irrational measure; but it is heightened when the second arsis is weakened by the increase of its thesis. In the iambic dipody the second iamb is in arsi, and its arsis has, therefore, the strongest intensity, which would be weakened by strengthening its thesis; it is increased by the arsis of the first iamb being thrown into the back ground by the increase of its thesis. Hence follows the law that in trochaic series, which are to be measured by dipodies, the middle time occurs in the even places (in sedibus paribus: 2, 4, 6, 8), in iambic series in the odd places (in sedibus imparibus: 1, 3, 5, 7).

In the trochaic tripody:



the first two feet are in arsi, the third in thesi. The first foot has the strongest arsis, the second a weaker one, because with reference to the first it is in thesi, and the third the weakest, with reference to which the second is in arsi, and in order to mark this weaker arsis the middle time may be admitted in the thesis. The same is the case in trochaic series, to be measured by feet, which consist of more than three feet.

In the iambic tripody:



the first foot is in thesi with reference to the following two; hence it requires the feeblest arsis, and its thesis may, therefore, admit the middle time. The second foot is with reference to the first in arsi, and its arsis is, therefore, not to be weakened, and still less the arsis of the third foot, with reference to which the second is in thesi. In a similar manner in longer iambic series, which are to be measured by feet, the middle time is admissible in the first foot only.

The irrational time, unless it be admitted at the commencement or end of a series only, enables us to distinguish the rhythms composed by dipodies or metres from those composed of feet. On the other hand we cannot infer from the absence of the irrational time that the rhythm should be measured by feet and not by dipodies. $-\overset{-}{\smile}-\overset{-}{\smile}-\overset{-}{\smile}-\overset{-}{\smile}$ is a trochaic dimeter; $-\overset{-}{\smile}-\overset{-}{\smile}-\overset{-}{\smile}-\overset{-}{\smile}$ may be a dimeter as well as a tetrapody; some other criteria are to be found in order to decide for the one or the other. For the poet may, according to his pleasure, admit or not admit the irrational time. By the admission of the middle time, trochaic and iambic series become slower.

The dramatic poets of the Romans, previous to Augustus, admitted the middle time in every foot of iambic and trochaic series, with this exception, that they preserved pure the last thesis of every series, after which one more arsis followed.

The iambic anacrusis of one syllable may, according to the analogy of the iambic thesis, become irrational:

$$\overset{-}{\smile}\overset{\prime}{—}\smile\smile—\smile\smile—$$

and equally so the monosyllabic concluding thesis of each series, according to the analogy of the last short of a trochaic series:

$$\overset{\prime}{—}\smile\smile—\smile\smile—\overset{-}{\smile}$$

It is also, with certain limitations, allowed to put in trochaic series in all places, the irrational dactyl for the trochee, and in iambic series, the irrational anapaest for the iamb.

Irrational dactyles are distinguished from rational by a quicker movement, similar to trochees. They unite readily with trochees, and are then called *logaoedic dactyls*. The two shorts of an irrational dactyl are but rarely contracted.

The irrational light or cyclic anapaests resemble, by their quicker movement the iambs, with which they are therefore frequently united, and are called *logaoedic anapaests*. The shorts of such anapaests are never contracted.

There is a singular license which sometimes occurs in the final dactyl of a dactylic series, a long being used in the place of the second short $-\smile\smile-\smile\smile-\smile\smile-\overset{-}{\smile\smile}$. That such a time cannot be irrational is apparent from the following remarks:

1) according to what has been said above, irrationality in dactyls takes place in the arsis only; 2) by the same right, the first short of the first anapaest in anapaestic series, which are inverted dactylic series, and according to the same analogy the first short of the anacrusis of two times might be irrational, which, however, is not the case; 3) as in iambic and trochaic series the irrational time may occur at the commencement or end of each dipody, so the same ought to take place in dactylic series at the end of each foot, which likewise is not the case. We see, therefore, that the admission of the long in the final dactyl is nothing but a license, which as such requires no explanation; moreover it is not very frequent.

CHAPTER V.

Movement, Resolution of Longs, Contraction of Shorts.

By *movement* (*ἀγωγή*, ductus) we understand the absolute duration which is given to the parts of time. Rhythmical series can be delivered in different movements. The contents determine the delivery. Indications of the movement lie partly in the rhythm, partly in the metre. In general the *equal* kind requires a *slower*, the *double* a *quicker* movement. Series which are to be measured by *dipodies* should be delivered more *slowly* than those measured by *feet*.

In metre resolved longs indicate greater quickness; contracted shorts a slower movement.

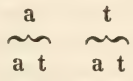
With regard to resolution and contraction the following rules are to be observed: *Every long of two times can be resolved into two shorts* An irrational long, therefore, of one short and an half is incapable of resolution. The older Roman poets make an exception in this respect, by sometimes resolving even an irrational long.

In the dactyl the long is not resolved, with the exception, in lyric poets, of a few proper names. The dignity and composure of the dactyl would suffer by the rapidity of four shorts, ⏑ ⏑ ⏑ ⏑ or the violence of an anapaestic form, ⏑ ⏑ –. For the same reason in anapaests of certain kinds the long of the

arsis is not resolved; the dramatic poets, however, allow themselves the resolutions, – ⏑ ⏑, ⏑ ⏑ ⏑ ⏑.

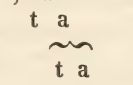
In a similar manner the cretic receives by means of the resolution of the first long, a more lively impulse ⏑ ⏑ ⏑ – (Paeon quartus), by the resolution of the second arsis a comic fall – ⏑ ⏑ ⏑ (Paeon primus), and by the resolution of both, the highest degree of rapidity, ⏑ ⏑ ⏑ ⏑ ⏑. So in other rhythms.

The contraction of two shorts into one long is allowed only when *the shorts belong to one relation of intensity and extension*, because otherwise the rhythm would be destroyed, it being impossible to mark in one and the same syllable the end of one and the commencement of another relation. Thus it is allowed to contract



into – –, but not into ⏑ – ⏑; in the same manner,

into – ⏑, but not into ⏑ –; and



into ⏑ –, but not into – ⏑.

CHAPTER VI.

The mode in which the Ancients adapted Rhythm and Metre to Words.

The words are the material of the poetic work of art, in which rhythm, as the form, is to become perceptible. With the exception of some small words, which in the connection

of speech are either subordinate as an anacrusis to a following arsis (atona), or follow as a thesis a preceding arsis, (encliticae), every word has its own natural rhythm which is made known by its accentuation. That is to say, the accented syllable stands in arsi, the toneless in thesi. Each syllable, also, of a word, has its definite metre, its quantity, which depends sometimes on the vowel and sometimes on the consonant that follows the vowel. The doctrine of word-rhythm, or the doctrine of accents, and the doctrine of word-metre or the doctrine of quantity or prosody, is presumed to be known from the grammar.

The word-rhythm, being the metrical rhythm, is given to the poet with the word itself. The rhythm of verse or the rhythm of art, he forms for himself, and adapts the words to it. Now either the verse-rhythm may be brought into harmony with the word-rhythm, so that an arsis of the verse-rhythm falls upon the arsis of the word-rhythm, that is on an accented syllable, and thesis in like manner upon thesis, or both rhythms go along independently beside each other. The former, as the more natural and easy, is found in the rhythmical compositions of almost all nations of modern times. This harmony of both rhythmical systems is even necessary in languages, where, as in German and English, the quantity of syllables for the most part depends on the accent. A more artistical management of the verse-rhythm, induced the Greeks to neglect the coincidence of the two systems. The mode in which the Greeks adapt the words to the verse-rhythm, is as follows. The natural rhythm of the words they leave entirely out of view; on the other hand, the relation of extension in the word-rhythm they bring into harmony with the relation of extension in the verse-rhythm. Where the metre requires a long, they place a long syllable, or according to preceding conditions, two shorts; where a short, a short syllable. Two shorts can, in the cases above specified, be represented by a long syllable. A middle time of an irrational trochee or iamb, may be marked by a long or short syllable at pleasure; a middle time of an irrational dactyl or anapaest, only by a long syllable.

The poets, especially the Epic, allowed themselves many licenses in prosody; particularly proper names, and those words for which others could not be substituted, must have made claim to a greater indulgence. (Comp. Matthiae's Gr. Gr. § 7—11).

The word-accent is not destroyed by the accent of the verse-rhythm. But the mode by which the Greeks rendered the former audible along with the latter we cannot settle with certainty.

In the Latin language, the verse-rhythm depended originally upon the word-rhythm. The Romans afterwards adopted the doctrine of quantity from the Greeks, and so gave to their language the power of departing from the word-accent in versification. But they could not wholly withdraw themselves from the dominion of accent until the Augustan age. In the earlier poets, especially in Plautus and Terence, the influence of accent is not to be mistaken.

Of the skill with which individual poets availed themselves of rhythm for poetical delineations, examples will be given in the second part. It was not however rhythm only which served this purpose, but the element of melody in speech, the sound of single tones, syllables and words. Under this head we reckon alliteration, annomination, rhyme and assonance. Used moderately and without forcing, these are often of no small effect; for example, when Homer paints the rending of the sails by the tempest, Odyss. IX. 71.

ἱστία δέ σφιν
Τριχθά τε καὶ τετραχθὰ διέσχισεν ἴς ἀνέμοιο ;

or Lucretius the sound of drums, cymbals and horns, II. 619.

Tympana tenta tonant palmeis et cymbala circum
Concava, raucisonoque minantur cornua cantu;

and in like manner Virgil, the braying of trumpets, Aen. IX. 503.

At tuba terribilem sonitum procul aere canoro ;

or Ovid the croaking of the frogs, Met. VI. 376.

Quamvis sint sub aqua, sub aqua maledicere tentant.

Plautus is especially fond of alliteration and annomination. In Ennius, this poetical painting sometimes degenerated into conceit; e. g.

At Tite, tute, Tati, tibi tanta, tyranne, tulisti.
Multarum veterum legum divumque hominumque.

The ancients were not acquainted with the use of rhyme and assonance, as we find them in modern poets. Where

rhymed verses or hemistichs are found, the rhyme for the most part is accidental; e. g. Aesch. Pr. 866, 867.

Κτεῖναι σύνεννον, ἀλλ᾽ ἀπαμβλυνθήσεται
Γνώμην· δυοῖν δὲ θάτερον βουλήσεται,

Hor. Ep. I. 12, 25.

Ne tamen ignores, quo sit Romana loco res.

But perhaps Virg. Ec. VIII. 80, is not wholly without design;

Limus ut hic durescit, et haec ut cera liquescit,

and the well known lines, quoted in the Life of Virgil;

Hos ego versiculos feci, tulit alter honores.
Sic vos non vobis fertis aratra boves.
Sic vos non vobis vellera fertis oves.
Sic vos non vobis nidificatis aves.
Sic vos non vobis mellificatis apes.

The accumulation of words of like termination has often a decided effect, as Hom. Il. XXIII. 116.

Πολλὰ δ᾽ ἄναντα, κάταντα, πάραντά τε, δόχμιά τ᾽ ἦλθον.

Such verbal rhymes frequently produce a comic effect; e. g. Aristoph. Nub. 709 sqq.

Ἀπόλλυμι δείλαιος· ἐκ τοῦ σκίμποδος
Λάκνουσί μ᾽ ἐξέρποντες οἱ Κορίνθιοι,
Καὶ τὰς πλευρὰς δαρδάπτουσιν,
Καὶ τὴν ψυχὴν ἐκπίνουσιν,
Καὶ τοὺς ὄρχεις ἐξέλκουσιν,
Καὶ τὸν πρωκτόν διορύττουσιν,
Καί μ᾽ ἀπολοῦσιν.

Pax. 339 sqq.

Καὶ βοᾶτε καὶ γελᾶτ᾽, ἤ —
Δη γὰρ ἐξέσται τόθ᾽ ὑμῖν
Πλεῖν, μένειν, κινεῖν, καθεύδειν,
Ἐς πανηγύρεις θεωρεῖν,
Ἑστιᾶσθαι, κοτταβίζειν,
Συβαρίζειν
Ἰοῦ ἰοῦ κεκραγέναι.

Plaut. Amphit. V. I. 10.

Strepitus, crepitus, sonitus, tonitrus, ut subito, ut propere,
ut valide tonuit.

The rhymed Latin verses, called Leonine, are an invention of a later period.

CHAPTER VII.

Series, Stop, Pause, Acatalexis, Catalexis, Syllaba anceps.

A SIMPLE rhythmical series comprises, according to Chap. III., a number of like metres or feet, which stand to one another in the relation of arsis and thesis. Series are separated from one another by the cessation of the voice. Such a cessation is called a *stop*. The stop is not absolutely necessary. Series may follow one another without the intervention of a stop. A stop is not proper in the course of a series.

It is not in itself fixed how many feet or metres belong to a series, but if the series is to be perceptible by the sense, it should be limited to a moderate number, commonly not exceeding six. A series, the number of whose feet is once for all times determined, cannot be either lengthened or shortened without ceasing to be the *same* series. But in rhythm, as in music, one or more times may be passed over in silence, which are, however, to be taken into account in counting the measure. Whenever this takes place, the voice must stop, and this stopping is called a *pause*. The pause differs in this respect from the stop, that the former is counted in the time, and is, therefore, an essential part of the rhythm; but the latter lies without the time, and does not belong to the rhythm. In the course of a series a pause is not allowed. Moreover there cannot be a stop in the middle of a word, because thereby the unity of the word would be destroyed; hence the law: *where there is a stop or a pause, there must be the end of a word.*

Rhythms apparently incomplete arise from pauses, because they seem to want one or more times; and since pauses can occur at the end of a rhythm only, and are, therefore, the sign of the close (clausula, *καταλήξις*), such series, apparent-

ly incomplete, are called *ῥυθμοὶ καταληκτικοί*, ordines catalectici, catalectic series; and the reverse, complete acatalectic series, *ῥυθμοὶ ἀκατάληκτοι*, ordines catalecti.

In designating the catalexes, not the wanting, but the remaining syllables of the last foot are considered. Thus a dactylic series, the end of which is shortened by one syllable: –´ ◡ ◡ – ◡ ◡ – ◡ is called a catalectic series *in disyllabum*, and one that is shortened by two syllables: –´ ◡ ◡ – ◡ ◡ –, a catalectic series *in syllabam*. Acatalectic series are, therefore, those the number of whose syllables has not been diminished.

The following iambic series ◡ – ◡ – ◡ – ◡ – ◡ – ◡ ◡ is, therefore, to be considered acatalectic, although it is necessary to observe a pause of one time.

The brachycatalectic series, so called (*ῥυθμοὶ βραχυκατάληκτοι*, ordines brachycatalecti), in which the pause of an entire foot is to be observed, are an invention of grammarians who imagined that all trochaic, iambic, and anapaestic series must be measured only by dipodies. They considered, for instance, –´ ◡ – ◡ – ◡ a dimeter trochaicus brachycatalectus, while the series is in fact a tripodia acatalecta as the second trochee, which is always rational, shows.

The grammarians have called those which have one or several times too many, hypercatalectic series (*ῥυθμοὶ ὑπερκατάληκτοι*, ordines hypercatalecti). Such series, apparently too long, have arisen from the circumstance that the anacrusis was prefixed to the rhythm; ◡ – ◡ – ◡ – ◡ – ◡ is, therefore, not an hypercatalectic iambic dimeter, but a trochaic dimeter with the anacrusis; or that different series of a like kind were united; – ◡ – ◡ , – ◡ – ◡ –, is not a dimeter trochaicus hypercatalectus, but a trochaic monometer joined to a trochaic catalectic tripody.

The catalexis serves to mark the close of a rhythm. When rhythms want a suitable close, it is effected by the omission of one or more times. But rhythmical series, which of themselves have a close, receive, generally, the catalexis only, when the series is to be connected with another, and the close to be done away with.

It is preferred to close the series more forcibly with the arsis; the catalexis is, therefore, common in those rhythms which, if complete, commence with the arsis and close with

the thesis; it is more rare in those which commence with the thesis and terminate in the arsis.

Trochaic series end with the thesis; the catalexis (in syllabam) is, therefore, common with them. The catalexis is more rare in *iambic* series, because they end with the arsis. The *dactyls* are altogether without a close, because they close with two times in thesi; they occur, therefore, rarely acatalectic. The catalectic dactylic rhythm ends either with the short, catalecticus in disyllabum, or with the long, catalecticus in syllabam. The former close, because it terminates in a thesis, and is on that account less forcible, is called *feminine*, the latter *masculine*. *Anapaests* are generally acatalectic, because they close with the arsis. The catalexis in disyllabum does not occur, because the rhythm would then be destitute of a close; the catalexis in syllabam resembles that in disyllabum of the dactyl.

The *cretic* ends mostly acatalectic; the catalexis in disyllabum – ⏑ – – ⏑ occurs, though rarely; the catalexis in syllabam, – ⏑ – – usually transforms itself into a trochaic rhythm, – ⏑ – ⏑. In the *choriamb* the acatalexis is most common; the catalexis in trisyllabum, – ⏑ ⏑ – – ⏑ ⏑ is not usual on account of the absence of a close; the catalexis in disyllabum, – ⏑ ⏑ – – ⏑ occurs, although rarely; the catalexis in syllabam, – ⏑ ⏑ – – transforms itself into a dactylic rhythm, – ⏑ ⏑ – ⏑. In the *ionic a majore*, the catalexis in disyllabum alone is used: – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – –; in the *ionic a minore*, the catalexis in trisyllabum: ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ –.

Where at the close of a series a stop, or, with the catalexis, a pause is made, there it is allowed to put a short for a long, in which case, as the voice can stop, a pause equivalent to the wanting time is observed:

– ⏑ – ⏑ – ⏑ ⏑ ⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ ⏑ –; – ⏑ ⏑ – ⏑ ⏑ –.

On the other hand, in verses which consist of united series, the long at the end of a series which is not the concluding series of the verse, cannot be changed into a short, with the exception of the asynartete verses, of which hereafter.

According to Chap. IV, every monosyllabic closing thesis may, according to the analogy of the opening thesis or anacrusis, be considered irrational, and the short may be exchanged for a long. This liberty is used in the feminine catalectic terminations of dactylic, anapaestic, cretic, and choriambic rhythms. The transmutation of a short into a long is allowed not only at the end of the closing series in a verse consisting of several united series, but also at the end of each series, even in the middle of a word.

Thus the last syllable of every unconnected series is undetermined; a long may be put for a short, as well as a short for a long.

The final long syllable for which, according to what has been said above, a short may be put, is called *syllaba anceps*, *συλλαβὴ ἀδιάφορος*. The mark is $\underline{\smile}$. Where a syllaba anceps can take place, the long is not allowed to be resolved into two shorts, because it might then appear as if the two shorts stood for a long.

The syllaba anceps is not to be confounded with the middle time. A middle-timed short is longer by a half time than a rational short, and a middle-timed long is shorter by a half time, than a rational long; hence where a short stands for a middle-timed thesis, a long which then is $= 1\frac{1}{2}$ times, may be put. The middle-time takes place at the commencement and end of every series, even the united series; the anceps at the end of the closing series only. It is not necessary that the middle-time should be the end of a word; the anceps can occur at the end of a word only.

CHAPTER VIII.

Combination of Series. Definition of Verse. Hiatus.

Several series may be united together and formed into a whole, and they may be either of a like kind, for example three iambic monometers $\overset{-\prime}{\smile}-\overset{-\prime}{\smile}-\overset{-\prime}{\smile}-\overset{\smile}{\smile}-$ (iambic trimeter); or dissimilar, for example a trochaic monometer with a dactylic logaoedic series, $\overset{\prime}{-}\smile-\overset{-\prime}{\smile}-\overset{-}{\smile}\smile-\smile-\smile$ (Sapphic verse).

The principal requisite of beautiful rhythm we have stated to be the constant interchange of arsis and thesis; hence, if series are combined, when the one ends with the thesis, the other must begin with arsis, and the reverse. But if, by the combination, arsis and arsis, or thesis and thesis, come together, an arrhythmy is the consequence, even though the series themselves may have the highest metrical perfection. The ancient grammarians called such measures *μέτρα κατ' ἀντιπάθειαν μικτά*; yet, misled by false measurements, they reckoned many such, which are not so.

The concurrence of two arses produces a strong arrhythmy, and is therefore often used with great effect for the representation of passion, of sorrow, of despair, in general of every state in which the harmony of the soul is disturbed;—for the imitation of discordant noises, and the like. The shortest form of such a composition consists of the antispast ⏑ – ´ – ´ ⏑.

When two longs concur, there is not always, of necessity an arrhythmy. Often one long is in thesi:

– ´ ´ ⏑
⏑ – ⏑ – – – ⏑ ⏑ – ⏑ –,

or even if both longs are in arsi, the thesis is often supplied by a pause falling between, as in the elegiac pentameter;

´ ´ ´
– ⏑ ⏑ – ⏑ ⏑ – | – ⏑ ⏑ – ⏑ ⏑ –.

If two theses come together, then also the variety of the rhythm is interrupted; and as in this case a feeble arrhythmy ensues, such a composition is of an undignified character, and therefore more rarely used. The fundamental type of such a composition is the choriambus – ´ ⏑ | ⏑ – ´.

A series, we have above defined to be a combination of equal feet or metres, which stand to each other in the relation of arsis and thesis. The limit in the series is not essential; we may conceive a series to be lengthened by one or more feet, without its ceasing on that account to be a series. The alternation of the feet may even be extended to infinity; then indeed the series would cease to be limited, but it would nevertheless continue a series. In the definition of a verse, on the other hand, a definite limitation is the essential point, and the verse may consist of a single series or of different series. Hence it follows, that verse (*στίχος*, versus) is *a rhythm, limited in itself, determinately separated from others.* The Greek word *στίχος*, which indicates a limited extent in

length, a line, is used metaphorically of a limited rhythm, a verse.

At the end of the verse, there may always be a stop: hence at the end of the verse the anceps is unconditionally allowed. Further, the stop at the end of the verse, justifies the *hiatus* also (*χασμωδία*), that is, the succession of two vowels, one of which closes one verse and the other begins the following. *In* the verse, the hiatus is only allowed under certain conditions, because the concurrence of two vowels of itself forces the voice to a small stop and thereby disturbs the rhythm.

The poets have not all avoided the hiatus with equal care, partly because the sequence of certain vowels was less difficult for the organs, as *τί οὖν, τί αὖ, τί ἄν, τί εἶπας, τί ἦν, τί οὐ, περὶ ἄνδρα*, and the like (Comp. Mt. Gr. Gr. § 42.) and therefore more readily admit of a union, and partly because the greater license of many species of poetry, was less particular in this respect also. Further, the more cultivated a language or a dialect is, the more carefully it avoids all that is harsh and offensive; hence in the Attic dialect, even in the prose writers, the hiatus was almost universally avoided; in the other dialects, as in the Ionic, less so. Among the Romans, the hiatus was avoided by the poets of the Augustan age, and their imitators, more strictly than by the Greeks, while the elder poets, particulraly the dramatists, and Plautus most of all, were less careful in this matter. (Comp. C. Linge de hiatu in versibus Plautinis. Vratisl. 1817.)

The most important cases in which the hiatus may occur are the following:

1. When the hiatus, as a help to the prosody, serves to shorten a syllable, originally long. The necessity of shortening the long syllable by rapid pronunciation causes the hiatus to be less observed. But this license, in the different rhythms, is subject to certain limitations, as will be more precisely pointed out hereafter, when the several metres are treated of.

2. The dactylic, and even the trochaic arsis, though more rarely, justified the hiatus, because where there is a greater extension by nature, as is the case in the arsis, another, which is produced by the gap between two vowels, can be easily concealed.

3. Sometimes in the junction of the series united together the hiatus is admitted, because a stop can take place there more readily.

4. Proper names allow a greater license also with regard to the hiatus.

5. A strong interpunction, or in the dramatists the change of persons, causes the hiatus to be less remarked.

6. Finally, the hiatus is permitted in interjections, which, when they are monosyllabic, would entirely disappear by elision, in exclamations, addresses and the like.

The hiatus is often only apparent. This applies to the case when it occurs by elision, as *τεύχε᾽ ἔδωκε*; tua erat. The elision makes a rapid connection of the two words necessary and thereby removes the interruption which belongs to the hiatus. Finally, by the adoption of digamma in Homer, Hesiod, the later Epic poets, and in Pindar, a number of cases, where the hiatus occurs, disappear. (Comp. Mt. § 9.)

Since, where a stop or pause takes place, a word must necessarily end, every verse also will be required to end with a word. The broken verses, so called, which end in the middle of a word, which the ancient grammarians, and with them, the modern metricians assume in the higher lyrical poetry of the Greeks, are nothing else than series, which with one or more following belong to *one* verse. The fact, that if the broken verses are rejected, uncommonly long verses often have to be adopted in the productions of the lyrical poets, especially Pindar, and in the chorusses of the tragedians, is no argument in favor of maintaining the broken verses, against which a passage in Hephaestion expressly declares, *πᾶν μέτρον εἰς τελείαν περατοῦται λέξιν*. Such verses always indicate a rapid and animated delivery, and therefore most frequently occur in poems of the Aeolian mood. But it is a matter of entire indifference whether such verses are written in one line or are divided according to their component parts.

When, on the other hand, in the ordinary measures, as in the iambic trimeter, in the hexameter, in the elegiac distich, a word runs into two verses, it is an intentional departure from the law, for the purpose of producing some special effect. For, as the stop falls in the middle of the word, it thereby acquires an almost monstrous extent. But yet, as the gravity of the poetical thought is reflected in the strict observance of the form, humour on the contrary often purposely transgresses the laws, in order, as it were, to jest at its own fetters; so always a similar license is admissible only in poems of a less grave character. The monstrous, the huge,

is painted by the sundering of the word, after the manner of a caricature. At the same time, it must be remarked that such a word, running into two verses, is generally compounded, and that the end of the verse falls in its juncture. Some examples may confirm what has been said. The comic poet Eupolis avails himself of this license, to describe jestingly a decree of monstrous length :

Ἀλλ᾽ οὐχὶ δυνατόν ἐστιν· οὐ γὰρ ἄλλο προ-
Βούλευμα βαστάζουσι τῆς πόλεως μέγα.

Horace, when he wishes to give a comic importance to an oath : Sat. II. 2, 180.

Praeterea, ne vos titillet gloria, jure-
Jurando obstringam ambo.

The same to indicate the extraordinary age of a man : Sat. II. 3, 117.

Age, si et stramentis incubet unde-
Octoginta annos natus.

Sometimes a proper name, which otherwise would not fit into the verse, forces the poet to use this license, as Simonides in Hephaestion :

Ἦ μέγ᾽ Ἀθηναίοισι φάος γένεθ᾽, ἤνικ᾽ Ἀριστο-
Γείτων Ἵππαρχον κτεῖνε καὶ Ἁρμόδιος·

Or Nicomachus in Hephaestion :

Οὗτος δή σοι κλεινὸς ἐς Ἕλλαδα πᾶσαν Ἀπολλό-
Δωρος.

A careful poet is reluctant to close his verse with those words which belong, with respect to the signification to what follows, as the article, conjunction, preposition, interjection. Yet where this occurs, we must not assume a stop at the end of the verse, but pass on to the following without a pause. The same remark applies when an elision occurs between two verses. In Latin, where the syllable to be elided is written out, the verses become apparently too long, and are called versus hypermetri, e. g. Virg. Aen. IV. 558.

Omnia Mercurio similis vocemque coloremque
Et crines flavos et membra decora juventae.

Besides the three external marks of the termination of the verse, which do not belong to the rhythm, namely the anceps,

the hiatus, and the end of the word, there is yet another, which is contained in the rhythm; that is to say, every verse is a whole, sometimes more perfect, sometimes more imperfect. As such, it has a beginning (*ῥυθμὸς ἔπαρχος*), a primary rhythm, (numerus primarius) and a close (clausula), and thus must appear finished in itself. An acute perception will therefore, in most cases, be able to detect the verse, without these external marks, and to separate it from others. Where it cannot, the structure of the verse is imperfect. For all verses cannot have the same degree of perfection: sometimes the beginning, sometimes the end is defective. These imperfect verses generally are connected with other rhythms, and with them form a whole.

The connection of the series, of which a verse consists, is sometimes more strict and sometimes more loose. In the former there is no pause at the juncture of the series; hence neither the anceps nor the hiatus is allowed, and a word also need not end with the series; in the latter, with the end of the series upon which another follows, the pause and therefore the anceps and the hiatus may be placed. Verses in which the series are united in this way, are called *asynartete*, *στίχοι ἀσυνάρτητοι*, versus asynarteti.

CHAPTER IX.

Of the Combination of Series and Verses into greater rhythmical Masses.

Single verses and series can be repeated or united with others. Hence arise the different *kinds of composition, systems* (*συστήματα*).

The succession of one and the same verse is called a *composition, κατὰ στίχον, composition by the line.* The character of this composition is uniformity and composure; hence it is properly used in the epos, the dialogue of the drama (diverbium), and in certain lower kinds of lyrical poetry, in which there is less of poetic elevation. The greater the compass of the poem is, the greater must be the variety of the measure of which the verse to be repeated by the line, is capable, in order not to weary by uniformity. Thus the heroic hexameter being capable of an infinite variety is best suited for the com-

prehensive epic, the iambic trimeter for the dialogue in the drama, while the phalaecean hendecasyllabus or the anacreontic verse is, on account of its uniformity, appropriate for shorter lyric poems only.

A rhythmical mass which arises from the *repetition of similar series*, is called a *σύστημα ἐξ ὁμοίων, systematic composition.* There is commonly no stop between the single series; hence, with certain exceptions, the hiatus and anceps are not permitted in the middle of the system, and a word can run into two series. At the end of the system the stop takes place unconditionally, with all its consequences, the end of a word, the anceps, and the hiatus. The last series of the system, on account of the close, assumes commonly a catalectic form, or a particular rhythm is added as a conclusion. The proportionate shortness of a system marks it as the form of a single lyric thought. The simplicity which belongs to a system, on account of the similarity of its parts, would ill contrast with the variety of sentiment of the more elevated lyric poetry; the latter does not, therefore, use it. The Ionic and Aeolian lyric poets and the dramatists employ it with more propriety. With the latter it forms usually the transition from the dialogue to the melic part of the drama; in general the system, as to its form, occupies a position between the composition by the line and that by strophes.

The shortest combination of different kinds of verses is the *distich composition.* The necessity of introducing a principal verse by another, or of letting another follow as a conclusion, furnished the first occasion for this composition. Such an introductory verse is called *στίχος προῳδός, versus proodus*, and the concluding verse *στίχος ἐπῳδός, versus epodus.* The greater variations of the rhythms and the small extent of the rhythmical mass, which this kind of composition presents, render it suitable for expressing single lyrical sentiments, chiefly of an elegiac (*distichum elegiacum*), jocose, satirical or epigrammatic import.

The *asynartete verses* stand between the verse and the composition by distichs. Here, too, a series is either premised as proodus to a principal verse, or attached as epodus, so, however, that both parts are not closely connected, as series which form a verse, nor on the other hand entirely separated like verses that form a distich. Hence the stop with its consequences sometimes takes place at the juncture of two series forming such verses, sometimes it does not. This

uncertainty in its treatment renders the asynartete verse unfit for the higher lyric poetry. It was more used by writers of epodes.

The combination of several verses into a rhythmical whole is called a *strophe* (στροφή, stropha). The verses are either like or different. To several, commonly three, like verses, an epodus is added as a conclusion, which sometimes, as in the Sapphic strophe, blends with the preceding verse into one. The number of verses which must belong to a strophe, is not fixed; but they must all, by their character and relation, manifest themselves as parts of a whole. An aggregate of different verses does not therefore make a strophe. A strophe can be repeated once or several times. When there are two strophes only, we may assume that the second corresponds to the first, and the second strophe is then called antistrophe (ἀντιστροφή, antistropha). The greater variety of rhythms makes the strophe the form of lyric thoughts. But even here are manifold gradations from the expression of a single lyric feeling, the most suitable form of which are the so called *Aeolian* strophes, generally consisting of four verses, to the sublime odes to gods, heroes and princes, in which the more artful and various structure of the *Doric* strophes harmonizes with the subject.

As an epodus is joined as a conclusion, or a proodus as an introduction, to single verses, so in connection with two corresponding strophes, another, differing from them, can follow as a conclusion, the *epode* (ἡ ἐπῳδός sc. στροφή), or precede as an introduction, *proode* (ἡ προῳδός), or intervene as a middle song, *mesode* (ἡ μεσῳδός). It is evident that this third strophe must always stand to the other two in a certain relation which manifests itself even in the measure, and that, in general, three such strophes must form an ideal whole. We call this kind of composition, because certain dancing movements are connected with it, the *choral*. It is peculiar to the higher lyric poetry, because the greater comprehensiveness and freedom of this form appears most appropriate for a lyric state of mind, which is not the effect of a momentary external impression, but the result of an inspiration deeply felt and proceeding from the heart. The Dorian lyric poets and the dramatists have in various ways and very artfully made several strophes to correspond with each other in the manner described above, partly in the antistrophic, partly in the choral form, which was connected with certain dancing movements.

Moreover a number of different verses may succeed one another in such a manner that the same succession does not return. In the very great variety which is here permitted, the poet might easily incur the danger of losing sight of that unity which, notwithstanding the variety, should comprehend the whole. This freest rhythmical composition was most adapted for the unrestrained intoxicated enthusiast whom a god like Bacchus inflamed. It is, therefore, the form of dithyrambs, paeans, and other wild songs. With this dithyrambic composition (*συστήματα ἀπολελυμένα*) the highest grade of rhythmical form is attained, but at the same time the foundation is laid for deterioration. The perception of unity was lost; artificial and ever varying forms became favorites, which soon degenerated into trifling, for the amusement not only of the ear, but of the eye also; it is only necessary to call to mind the axes, altars, candlesticks and other figures of Alexandrian poets.

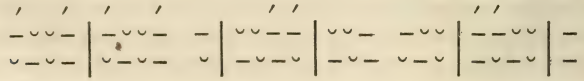
CHAPTER X.

Of the Substitution of one Rhythm for another.

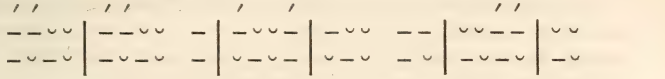
One rhythm cannot be substituted for another, because each has its peculiar character, and thereby produces an impression not to be produced by another rhythm. It is, therefore, a peculiar phenomenon when, nevertheless, rhythms are interchanged with rhythms. But such an interchange is to be considered simply as a license which certain poets have allowed themselves.

The substitution takes place in those classes of rhythms only which are composed of equal and double kinds, i. e. the choriamb, ionic a majore, and a minore. For these, rhythms have been substituted which are equal to them, as to the number of times, but eurhythmic, as to their composition.

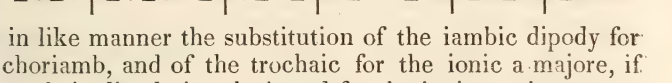
Thus for the choriamb the iambic dipody has been put, whence it may be inferred that the trochaic dipody must stand for the two ionics:



In the same manner the substitution of the trochaic dipody for the ionic a minore, and of the iambic dipody for the choriamb follows, if the trochaic dipody is substituted for the ionic a majore:



and in like manner the substitution of the iambic dipody for the choriamb, and of the trochaic for the ionic a majore, if the trochaic dipody is substituted for the ionic a minore:



It is not essential that in these substitutions the feet are sometimes preserved pure, sometimes not. This depends upon the more or less elegant treatment of the rhythm; hence even two separate trochees have been used in the ionic a majore, and even the hiatus allowed between the two.

The occasion of the above substitutions is to be found in the arrhythmy of the feet, which it was desired thereby to soften. For example, the weak coincidence of the theses, together with the forcible concussion of the arsis in – ´ ⏑ ⏑ – ´ ⏑ ⏑ – ´ – ´ ⏑ ⏑ – ´ produced an unpleasant effect, and an effort was made, by the substitution of the iambic dipody for the one or the other foot, to render the verse more eurhythmic. The want of a suitable conclusion causes this substitution to occur most frequently in the last foot.

In the dimeter ionicus a minore ⏑ ⏑ – ´ – ´ ⏑ ⏑ – ´ – ´ the last foot frequently assumes the form of a trochaic dipody ⏑ ⏑ – – – – ⏑ – ⏑ and then, in order to avoid the coming together of three arses, the second long of the first ionic has likewise been changed into a short: ⏑ ⏑ – ⏑ – ⏑ – ⏑. This alteration has been called *refraction* of the rhythm (*ἀνάκλασις*), and such a verse *refracted* (*ἀνακλώμενος*).

Greater variety was introduced, by the substitution, into the rhythms, and on account of the difference of the forms, *σχήματα*, which they could assume, they were called *polyschematist*, *ῥυθμοὶ πολυσχημάτιστοι*.

The real choriamb is distinguished, by the substitution of the iambic dipody, from the dimeter dactylicus catalecticus

in syllabam. The choriamb, therefore, to which the iambic dipody corresponds, must not be considered dactylic; but, on the other hand, the absence of the substitution does not prove the rhythm to be dactylic.

The higher Dorian lyric poetry (Pindar) rejects this substitution as contrary to its dignity; the tragic poets, however, use it, and in such a manner that different forms often correspond to each other in strophe and antistrophe.

It is not a change of the *rhythm*, but of the *measure*, if the irrational time is put for the rational, or if a long is resolved into two shorts, or two shorts are contracted into one long.

CHAPTER XI.

Caesura, Diaeresis.

The verse-rhythm is united to words, elements which are themselves rhythmical. The intensity of force manifests itself in the verse as arsis and thesis; in the word, as more elevated and more depressed accent (acute, grave): the extension in the verse as metre; in the word as quantity. From a recurring succession of arses and theses, for which a corresponding metre is substituted, arise rhythmical series; the smallest series, by the repetition of which, the larger are produced, is the verse-foot. So also in the word-rhythm, the smallest rhythmical unit, is the word-foot; and from the sequence of word-feet, arise word-series. Verse we defined to be a limited whole consisting of one or more verse-series; to this, the sentence corresponds, which consists either of one or of several word-series (simple or complex sentence). To the composition by distichs, the period consisting of antecedent and conclusion corresponds; to the strophe, antistrophe and epode, the proposition, antithesis and conclusion.

The question now arises whether the verse-rhythm wholly coincides with the word-rhythm; that is, whether the arsis falls on the acute, the thesis on the grave, the long upon a long syllable, the short on a short syllable; whether a simple series embraces a simple sentence, and a verse, according as it consists of one or several series, includes a simple or complex proposition; whether, finally, in the distich, a period con-

sisting of antecedent and conclusion, and in the strophe, antistrophe and epode, a period consisting of antecedent, antithesis and conclusion must be completed.

We have however already remarked (c. 6.) that in the ancient languages the word-accent does not coincide with the verse-accent, by which the rhythm gains in life and flexibility. But metre and quantity are the point of union, where verse-rhythm and word-rhythm meet, as otherwise an absolute contradiction between the two would take place; for, in general, the feet of the word-rhythm, and of the verse-rhythm, and therefore the rhythmical series and sentences, coincide as little as the accents. The interweaving of the two produces variety and power; the coincidence, uniformity and feebleness; but not in all rhythms to a like extent.

In rhythms of the unequal kind, which are lively and flexible in their character, the interweaving of the word-feet and verse-feet is suitably applied, because the liveliness is thereby heightened. In falling rhythms, which are in their nature relaxed, the contradiction between the two feet obliterates the feeble thesis termination; the ending of the word, which usually takes place in the arsis, raises this and causes the thesis to be more lightly passed over. Hence, iambic, trochaic, and dactylic series delight in the interweaving of word-feet and verse-feet; the anapaestic however, less so, because the forcible termination upon the arsis, if it should fall within a word, would not sound out so strongly. The same remark applies to the cretic, choriamb, and the rising ionic.

These laws, however, are not so strict but that they allow various exceptions, which when a specific purpose is attained by them, are by no means faulty. The effort also to unite word-feet and verse-feet, ought not to be carried too far. Too great solicitude is as objectionable as too great negligence. With all the laws, which art prescribes to itself, freedom ought not to be destroyed; for true art is that which moves freely within the laws.

With respect to verse-series and word-series, they can be interblended, or the ends of both coincide.

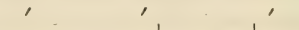
From the coincidence and disagreement of verse-series and word-series springs the idea of the *diaeresis* and *caesura* (*διαίρεσις* and *τομή*,) abscission and incision.

The coincidence of both feet, is called the *foot-diaeresis*, the coincidence of both series is the *principal diaeresis*, and the disagreement of the two feet, is the *foot-caesura*, so that

the word-foot is divided by the verse-foot, hence the name; and the disagreement of the two series, so that the verse-series ends before the word-series, is the *principal caesura.*

Every principal diaeresis and principal caesura is at the same time a foot-diaeresis and a foot-ceasura. In writing, the end of a word-series is usually distinguished by a punctuation mark; hence the principal diaeresis and the principal caesuras, fall in the punctuation, as

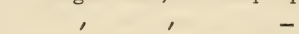
Ἄρχετε βωκολικᾶς, Μῶσαι φίλαι, ἄρχετ' ἀοιδᾶς



The verse has a principal caesura and a principal diaeresis, and is accordingly divided into three series.

The verse

Integer vitae, scelerisque purus

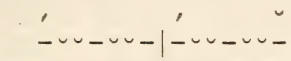


has a principal caesura, and therefore consists of two series. Feet of three syllables, as the dactyle, are capable of a two-fold foot caesura, either after the long $-\acute{}\,|\,\breve{}\,\breve{}$, which is called the masculine, because it is in the arsis; or after the first short $-\acute{}\,\breve{}\,|\,\breve{}$, *κατὰ τὸν τροχαῖον*, which, as it occurs in the thesis, is less strong, and therefore is called the feminine.

Caesura and diaeresis, have but one aim, namely the marking of the terminations of the series; the poet, therefore, will be able to make use of them at his pleasure. But certain rhythms are more inclined to the diaeresis, others more to the caesura. In general those rhythms which delight in foot caesuras, will have principal caesuras; rhythms which are inclined to foot diaereses, will have principal diaereses. Trochaic, iambic and dactylic series therefore have mostly the caesura; anapaestic, choriambic, cretic and ionic, mostly the diaeresis; but the former do not entirely exclude the diaeresis, nor the latter the caesura. Thus, for example, the trochaic catalectic tetrameter in the lyric poets has the caesura mostly after the arsis of the fifth foot;

in the dramatists on the contrary the diaeresis occurs after the dimeter;

It is clear from what has thus far been said, that the caesura and the diaeresis belong to the essence neither of the verse-rhythm nor of the word-rhythm, but are only perceptible when the two are united; hence it follows that it is an error to stop in the caesura with the voice; but in the diaeresis a short stop is more readily allowed, because a series ends in it. This also is the reason that, when a pause must be made in the midst of a verse, a diaeresis also occurs, as in the elegiac pentameter:



Nubila si fuerint nullus amicus erit.

The question now arises, how the diaeresis and the caesura are marked by the voice. The beginning both of a verse-series and of a word-series commonly has a greater elevation or intensity of the voice, than the end. The diaeresis is therefore marked by a corresponding falling of the voice: the caesura, on the contrary, by a corresponding rising. The fact that a syllable short by itself, can be used for a long, if it stands in the caesura, is to be explained by this increased intensity. This lengthening, however, takes place only in dactylic rhythms, and then for the most part only in the epic poets.

We have seen above that the coincidence of verse-series and word-series is purposely neglected in order to produce certain effects; the same is the case with verse-periods and periods in language. A word in a period of language that runs into a following verse produces the same impression as the syllable that stands in the caesura, as Hom. Il. I. 51, 52.

Αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιείς,
Βάλλ'· ἀεὶ δὲ πυραὶ κ. τ. λ.

The same also applies to strophes, which do not always close with grammatical propositions. See Pind. Olymp. VI. 49, 50. Pyth. I. 32, 33.

We have thus treated, in this First Part, the doctrine of the definition, of the general laws of rhythm, and of its representation to the senses by the means of speech. The consideration of the method by which the rhythm embodied in words was adapted to song and music lies beyond the limits of metrical science, and forms a part of the theory of the music of the ancients.

PART II.

THE APPLICATION OF THE LAWS OF RHYTHM TO POETRY BY THE GREEKS AND ROMANS.

INTRODUCTION.

Brief Survey of the History of Greek and Roman Poetry, with particular reference to the Metrical Form.

Greek poetry is superior to that of all other nations both because it developed itself from the earliest and rudest beginnings to the highest degrees of perfection naturally and independent of foreign influence, and we are able, notwithstanding the loss of many works, to follow exactly the course of its development, and because it shows itself in all its parts so harmoniously unfolded that it justly has been and will be a model to all nations for all time. The harmony reveals itself principally in the choice of the most suitable form to each subject, and so by a reversed process the perfection of the material, the really spiritual element of poetry can be traced from the perfect form. Since in a national poetry, as the Grecian was, the national character is necessarily reflected, and since, notwithstanding the unity of the Greek mind, still each tribe had its peculiarities, and maintained them in life as in poetry, and stamped them upon the material as upon the form, it is evident that the metrical science is not only to be considered, as is usually done, as an auxiliary science for the better understanding of the ancient poets, or as a direction how to imitate them in poetic attempts, but that as a system of artistical form of the poetic thought, it has a higher historical value. We look, therefore, upon the metrical science, as a production of antiquity which like any other of its productions, bears on itself the peculiar stamp of its origin. But as without a knowledge of the form the poetic material cannot exercise its full effect upon our mind, and can, there-

fore, be understood in part only, so on the other hand, the knowledge of the form without that of the material, is something empty, meaningless, a shell without a kernel.

Hence it follows, that the knowledge of ancient poetry is a necessary preliminary to the study of metrical science. But that which we shall present here, is not so much a history of ancient poetry, completely carried out in all its parts, as a brief outline, in which the most important points are to be set forth with special reference to the metrical form.

The origin of Greek poetry is enveloped in obscurity. This much may be inferred, by putting together the scattered notices, that it proceeded from the religious feeling, as with almost every nation. Hymns to gods and heroes were the first poetic attempts. Since, however, there never existed among the Greeks a distinct order of priesthood, to whom wisdom and art belonged as a monopoly, this temple-poetry was at the same time popular, it stepped forth from the temple into life, and became national poetry, after the Greeks had, in the Trojan war, for the first time fought together. If previously the myths of single tribes and families, which singers or sages ἀοιδοί, σοφοί, related, interested him only whom they immediately concerned; the representation of that event, in which each tribe had taken part, had general interest, and became, therefore, the foundation of all succeeding poetry among each tribe. Even if Homer and his school were not the first poets and singers, they are still to be considered the fathers of Greek poetry, for this very reason, because, by the description of that event which had united the Greeks for the first time, they had generally awakened and cherished the sense of art. They had borrowed the form from that temple-poetry; for the heroic hexameter is older than Homer; it is the sacred verse, in which from the earliest times men have spoken to the gods in prayer, and the gods to men by oracles.

The homeric songs, notwithstanding the attraction which they possessed for all Greeks, did not belie their native country, Ionia. The Ionians were, among all the Grecian tribes, most inclined to a gladsome, cheerful enjoyment of life, whom therefore the entertaining character of the epos pleased more than the reflection of lyric poetry or the seriousness of tragedy.

The poems of *Hesiod* (900?), (Theogony, Works and Days, and the Shield of Hercules), approached nearer to the temple-songs than the Homeric or later cyclic epics. The people received from the lips of experienced priests instruc

tion on theorigin of the gods, heroes and men, rules concern ing household affairs, agriculture and the like.

These epic-didactic poems form the transition from the epos to the *gnomic* and *elegiac* poetry. The form of government had been altered in most Grecian states after the Trojan war, and particularly after the great migration of the Dorians. Monarchies had become republics. Thus in the course of time the interest in the myths was lost which for the most part exalted old reigning families which were either extinct, or had been expelled by the people. The political life, on the other hand, roused the mind of the people to reflections on country, laws, war, and other such subjects. This does not remain without influence upon poetry. *Callinus* (700), *Tyrtaeus* (680), *Solon* (590), *Theognis* (550 ?) inspire love of country, exhort to valor and virtue, and censure the faults of the citizens. Others, like *Mimnermus*, (630), sing in true Ionian manner the joys and instability of life, and in a kindly and melancholy mood invite to enjoyment. *Simonides* of Ceos (500), who lived for the most part at the courts of kings, imparts to the elegy, instead of the political spirit, a more lyric melancholy character, which it has ever since retained.

The form of the elegiac poetry originated from the epic. The elegy was not, like the epos, a continuous narration, but divided itself into single thoughts and sentences, *γνῶμαι*, which, however, are united by a common tendency. The hexameter was shortened into the elegiac pentameter (properly two trimetri dactylici catalectici in syllabam), and thus always a hexameter and a pentameter formed a whole, distichon elegiacum, long enough for the expression of a single thought. At the same time it gave the first idea of the strophe, according to which the later lyric strophes were formed. The dialect used in the elegy, as in the epos, was the Ionian; the musical accompaniment consisted of wind instruments alone. The flute-nomos is peculiar to the elegy.

Where poetry once exists, the poetic aspect even of jest and satire is soon discovered. Satirical poems are even ascribed to Homer (Margites, Batrachomyomachia). But it is under a free government alone that jest can find utterance, and thus *Archilochus* (700), likewise belonging to the Ionic stock, is the first political satirist of note. He chastises vice and vulgarity often under cover of a fable, often, too, not sparing the person. *Simonides* of *Amorgos* (500) is known to us by his satire upon women. *Hipponax* (540) was,

throughout antiquity, notorious for his bitter sarcasms. The usual and original form of this jesting kind of lyric poetry was the *iamb* (trimeter iambicus acatalectus), whence the poets of this kind are called also *Iambographers*.

The iamb is probably not much later than the hexameter; at least it is formed in imitation of it; for the former was originally, like the latter, measured by feet, and not by dipodies, as the generally pure iambs of the older iambographers prove. A contrast was thus formed between the iambic and dactylic rhythms. For as the language of every day life inclines more to the iambic rhythm, so the iambic verse was the form for subjects taken from the present time, and later for the dialogue; the dactylic rhythm, on the other hand, being more quiet and dignified, was better adapted for the representation of the grander, more elevated past.

The iambographers, however, did not exclusively use the iamb of six feet. They made use partly of longer iambic verses, as tetrameters, partly of the trochaic tetrameter, related to the latter, partly combined, after the manner of the elegiac distich, two verses, so that a shorter verse preceded or followed a longer one. The verses themselves were partly simple, partly compounded of several series, sometimes asynartete. Archilochus is named as the inventor of the epodic composition. Hipponax provided iambic and trochaic verses (usually the trimeter iambicus acatalectus and the tetrameter trochaicus catalecticus), by the reversion of the last foot, with a peculiar close, which, by its striking arrhythmy, produced a comical effect (Hipponactean or limping verses, scazons or choliambs).

More harmless than these satirical poems were the mirthful songs of joy, wine, and love, which, from the most distinguished master in this kind, *Anacreon* (520), were called Anacreontic. The dialect of these poems was the Ionian; the form adapted to the softness of the subject, either the dimeter ionicus a minore, which in its unbroken form approaches the fall of the iambic rhythm; hence its corruption to the hemiamb or the glyconic, choriamb, ionic, and similar measures; partly by the line, partly by systems.

The Ionian lyric poetry is followed by the Aeolian, partaking of the passionateness and vehemence, the *πάθος*, of the Aeolians. Sensual love, degenerating into mania, enthusiasm for freedom and country, are the material of this kind of poetry. *Alcaeus* (600) and *Sappho* (612) are universally ac-

knowledged by antiquity as its perfecters. The musical accompaniment are string-instruments, especially the cithara; the dialect Aeolian; the metrical form, more varied than in the previously mentioned kinds. They either repeat single verses, generally compounded, especially the Aeolian, consisting of irrational dactyls with a preceding basis, dactylic-logaoedic and choriambic, or make use of systems, especially the choriambic, glyconic, and ionic; this form attains, finally, the highest degree of perfection in the *Aeolian strophes*, so called, which generally consist of four verses, the last of which forms the close (Sapphic, Alcaic, Asclepiadean strophe).

The last step in the progress of lyric poetry to perfection, was taken in the *Dorian lyric poetry*. The Dorian tribe were distinguished above all other Greek tribes by their manly seriousness and deep thought, and their poetry bears the same stamp. Passionless composure, and equability, freedom of the mind, and perfect harmony of the understanding and imagination, in one word, that which the Greeks call ἦθος, rules in it. *Alcman* (660), *Stesichorus* (550), and *Ibycus* (550), were the first to cultivate this style; but the grand and lofty *Pindar* (d. 442), the philosophical, reflecting *Simonides*, and the cheerful, graceful *Bacchylides* (450), brought it to perfection. The glory of the gods (hymns, paeans, dithyrambs, prosodies, parthenics, hyporchemes) and of the victors in the sacred contests (epinicia, encomia, scolia) was the usual material of this lyric poetry. The form adapts itself to the substance; the dialect is Doric, modified according to the language of the epos.

In the place of the simple Aeolian strophe, the more complicated Doric was formed, which, because it was at the same time destined for the dance, was extended to the strophe, antistrophe and epode. The musical accompaniment was adapted to the greater metrical perfection and the movement of the dance. The mood in which a Doric poem is composed, determines its subordinate character. We distinguish in the remains of Dorian lyric poetry chiefly three moods: the *Doric*, *Lydian*, and *Aeolian;* and according to these three subordinate styles, all of which were distinguished from one another by subject, language, rhythm, singing, musical accompaniment and dance. The Doric was serious and manly, the Lydian sweet and effeminate, the Aeolian bold and impassioned.

A species of the Dorian lyric is the *dithyrambic* poetry, the inventor of which is supposed to be *Arion* (620), and which

was afterwards cultivated in Athens so as to form an independent style. A bacchanal enthusiasm is the prominent characteristic of this kind, and the form corresponds to it. The metre, especially after *Timotheus* (400), consisted of ever varying rhythms, full of bold measures and rapid transitions; the greatest variety, in which unity is lost sight of, so that the effects of excessive art are evident. The music, too, in the Phrygian mood, with wind-instruments, and the dance performed by cyclic chorusses, had a wild, overpowering character.

A peculiar species of poetry developed itself, in Athens, from the lyric poetry, and indeed directly from the dithyrambic, the *drama*. Dionysiac festivals were celebrated in Athens, as in other cities, by songs to Dionysos. Between the single songs, one of the performers presented himself, who related and represented mimetically the exploits of the god. Of these lyric and epic elements, *Thespis* (590) is said to have formed the first dramas, and exhibited them extemporaneously. However imperfect they may have been, still they found imitators. The material was extended by giving up the exclusive relation to Bacchus, and treating, in its stead, of other myths of a less joyous character.

Thus tragedy separated itself from the Satyrdrama. In the former, man appears in a struggle with fate, with the gods, and with his own passions. It is elevating to our feelings, that he ventures upon the contest with these powers, that his liberty, conscious of its own power, opposes necessity, that he falls like a man, when the inevitable destiny smites him. The Satyrdrama was intended as an afterpiece, to cheer the spectator put by the tragedy in a sad and serious mood. It moved in the same mythical world, and frequently was not without a relation to the tragedies just performed (tetralogy); but it placed its characters in circumstances less sad, made them extricate themselves from difficulties by some cunning trick, and especially entertained by the jokes of the chorus of Satyrs.

As the dramatic material is divided into two principal parts, the epic part or dialogue, and the lyric or melic, so is the form. The iambic trimeter, rendered more weighty and dignified by the admission of the irrational measure, is the usual form of the dialogue; in the Satyrdrama it moves more lightly in consequence of resolutions. The poets sometimes substitute the catalectic trochaic tetrameter. The anapaes-

tic systems form the transition from the dialogue to the melic part. The melic part itself is in its metrical, orchestral, and musical form Doric. It consists of larger rhythmical masses, which assume sometimes a strophic, sometimes a choral, sometimes a dithyrambic form, and upon this the dance and musical accompaniment depended. The dialect of the drama is the Attic; still the melic part especially is furnished with many epic and Doric forms.

Aeschylus (d. 456), *Sophocles* (d. 406), and *Euripides* (d. 406), are considered the greatest masters of tragedy. In Aeschylus the lyric element is still predominant; hence the chorus occupies a great portion of his plays; he is elevated, forcible, bold, and of a rich imagination. In Sophocles, the most beautiful harmony between the lyric and epic prevails; he is noble, delicate, religious; his language unaffected and dignified; plan and execution of the plot excellent. In him the drama attained the highest perfection. In Euripides, the lyric element, the chorus, is no longer an essential part of the drama; on the contrary, it is frequently without any relation to the action. His tragedies are calculated for momentary effect and for exciting emotion. The influence of the sophists is particularly perceptible in the numerous moral maxims and rhetorical artifices which he makes his characters to exhibit. His language is for the most part natural and beautiful, sometimes affected. In the form, too, he is less correct than his two predecessors.

Together with tragedy, comedy was formed as the contrast to the other, from the same lyric and epic elements. Tragedy represents a mythical world; it is, therefore, serious and elevated. Comedy utters its opinion of the contemporary world, of the constitution of the state, the life of the citizens, the national faith, of poetry, philosophy; it is, therefore, caustic and satirical, especially at a time of universal degeneracy. The principal conditions, on which alone this species can flourish and operate favorably, are political liberty, which allows to speak publicly of the defects of the state, and a man who has a correct conception of the state of things, perceives the real defects, and knows the means to counteract them, who possesses a rich measure of wit, humor and imagination, in order to gain the hearing of the people, even for bitter truths, and who, finally, is courageous enough to direct public attention to the defects. All this is found united in *Aristophanes* (431) and his time. Be-

sides him, *Cratinus*, *Eupolis*, *Pherecrates*, and *Plato* are mentioned as comic poets.

The form of this species resembles, as to its essence, that of tragedy, with the exception, that it allows more liberties. The iambic trimeter is rendered lighter by frequent resolutions and the admission of the anapaest. The same applies to the trochaic tetrameter. Peculiar to comedy are the catalectic iambic tetrameter, the catalectic anapaestic tetrameter (versus Aristophaneus), and several dactylic, glyconic, and choriambic measures (metrum Eupolideum, Cratineum, Platonicum, choriambicum polyschematistum, Priapeum and others), which often occurred, particularly in the parabasis. The chorusses have more varying, more rapid, and less dignified measures than in tragedy. The *συστήματα ἐξ ὁμοίων* are particular favorites. When, at a later period, the free constitution of Athens had passed away (410), and the impoverished state could no longer maintain the comic chorus, the middle comedy, so called, sprung from the old comedy, which was almost entirely destitute of a political character. It railed at the faults of individuals under feigned names and circumstances. Of this kind we have a single piece of Aristophanes, the Plutus. Of the comedies of *Antiphanes* and *Alexis*, belonging to this kind, we have fragments only.

Here, in fact, closes the history of the development of Greek poetry; what the Greeks did later is imitation, partly of earlier master-pieces, partly of foreign poetry. The development of the form too, is herewith terminated. For materials not yet employed, the existing metrical forms were used, which, indeed, were peculiarly modified, and frequently in such a manner as to degenerate into tasteless conceits and tricks.

The causes of the sudden exhaustion of the creative power of the Greeks are to be found partly in external circumstances brought on by Philip and Alexander, which destroyed the political life of the Greeks, together with which the peculiar national life and poetry died away. A distinct order of scholars is forming, especially in Alexandria, who alone know and imitate the earlier poetry; the people have forgotten it, and remain strangers even to the imitations. Besides this, the more frequent intercourse with foreigners, the transplanting of intellectual activity from the old classic into a foreign soil, at Alexandria, Pergamus, and Rome, the constantly increasing decline of morals, the impoverishment of the people, the

unquiet, warlike times operated unfavorably. But in part the cause of this decay lies in the nature of poetry itself. Poetry had developed itself step by step until it arrived at the highest perfection; it was now in danger of degenerating through excess of refinement, of which the later Dithyramb and Euripides exhibit no indistinct traces. This sudden dying out of original Greek poetry, therefore, is not a premature death which we ought to lament, but a natural one, such as every literature must experience after having attained a certain completeness; it is rather an advantage of Greek poetry that it has not out-lived itself like the Roman.

Almost all kinds of poetry were imitated by those who were familiar with ancient Greek Literature. They were distinguished by copiousness of learning, beauty of language, and melody of rhythms. Among the epic writers the most famous is *Apollonius of Rhodes* (196), who described the Argonautic Expedition. Didactic poems were especial favorites. An attempt was made to unite science, which just at this period was greatly enlarged, with poetry. The distinguished writers in this species, are *Aratus* (275) in his Phaenomena and Diosemeia, and *Nicander* (160), author of the Theriaca and Alexipharmaca. In lyric poetry imitation extended especially over the lighter Ionic and Aeolic species: the hymn, the elegy, the epigram, the Anacreontic song, Scolia. The most distinguished lyric poets are *Callimachus* (272) whom the Romans frequently resorted to, and *Cleanthes* (260) known by his hymn to Jupiter. A large portion of such lyrical attempts from this and a later period have been handed down to us in the Anthology, of which the first collector was *Meleager* (100). Among the imitators of the drama, the best known are *Lycophron*, (274) by his Cassandra, *Sositheus* (275) by his Satyric dramas, and *Rinthon* (275) by his Parodies.

A peculiar phenomenon of the Alexandrian age is Mysticism which originated in oriental ideas. It appeared poetically through the imitation of those old Mystagogues, Orpheus, Musaeus, Linus, Olenus, and others, and the use that was made of them: hence the Theogonies, Hymns, Epics, didactic and gnomic poems, which appeared under their names in this and a later period.

The longer the time from the classical period, the rarer and poorer imitations became, but strictly speaking they did not wholly cease, until Constantinople, the last refuge of the ancient Greek Language and Literature had fallen (1453).

Those of the later period who deserve to be mentioned as didactic poets are *Oppianus* (200, A. D.) author of the Cynegetica and Halieutica, *Dionysius Periegetes* (200) author of a description of the earth; as Epic poets *Quintus Smyrnaeus* (450?) on account of his *παραλειπόμενα Ὁμήρῳ*, *Musaeus* (430?) on account of the epic of Hero and Leander, *Nonnus* (490?) on account of his Dionysiaca, *Tryphiodorus* (500), on account of his *Ἰλίου ἅλωσις*, and *Coluthus* (500), on account of the "Rape of Helen." *Michael Psellos* (860) was the first who set aside the ancient form. He is the father of the Political Verses, so called, in which the syllables only are counted, without regard to their prosodiacal value.

A peculiar kind of popular poetry, which the Greeks often imitated, flourished in Sicily. The beginning of this, as well as of Italian poetry in general, was of a more dramatic character: alternate songs of shepherds in the country, in which they sometimes renewed the recollections of former times, and represented mimetically the life and deeds of departed heroes and shepherds (Polyphemus, Daphnis, Comatas) and sometimes in turn jested with each other, and playfully alluded to known circumstances in their life. Thus, this poetry also had a serious side as it delineated former times, and a sportive one, when it touched upon the present. The natural scenes, sometimes magnificent and sometimes enchanting, which Sicily presented, could not have failed to waken early a perception of nature among the shepherds; hence that poetical painting is peculiar to them, which explains also the tendency to naturalness and to the faithful copying of reality, so that herein lies the characteristic difference between this and the poetry of Greece.

The inhabitants of Sicily made no attempt to perpetuate their poetical achievements by writing; they are therefore only known to us from the imitations of the Greeks. *Epicharmus* (486) was one of the first, who, having his attention called to the popular poetry of Sicily, attempted to reproduce it in Greek. He chiefly employed dramatically, the Sicilian and other similar myths, which were characterized by liveliness and sentiment. Hence these bucolic dramas were called comedies, although they differed widely from the Attic comedy. The reference to public life, as well as to the present in general, which was predominant in the latter, was wanting in the former, although they did not entirely exclude ridicule and satire. The pieces of Epicharmus appear not to have

had a chorus. The dialect was the Sicilian Doric: the metrical form, was that of the dialogue part of the Greek dramas. He appears to have been the inventor of the anapaestic tetrameter catalectic, or the verse called the Aristophanic.

Sophron (430) made use of the materials taken from real life for the construction of a peculiar species of drama, which, on account of the imitation of existing reality was called *μῖμος mime.* His principal merit consisted in the acute and delicate observation and lively representation of the subject. There appears to have been no peculiar mode of treatment in the mimes, but scenes from common life rather were delineated. Moreover no poetical form was adapted to this wholly prosaic matter; Sophron therefore wrote his mimes in Sicilian Doric prose.

When at a later period, the last traces of a peculiar bucolic life had disappeared in Sicily, and this species had ceased to be the popular poetry, later poets attempted to reproduce the past in a more epic manner, and thus arose the bucolic Epos or Idyll. *Theocritus* (280) is the most distinguished master of this species. He is a felicitous imitator of Epicharmus in the treatment of mythical materials, and of Sophron in mimetic representation; he is a poet of delicate feelings, and a skillful observer. The form of his poems is epic, the heroic hexameter, but peculiarly modified by a fixed division (*τετραποδία βουκολική*) probably after the model of Stesichorus, who used the hexameter in his bucolic poems. To this bucolic poetry, the alternate song (*ᾆσμα ἀμοιβαῖον*) and the refrain, or burden (versus intercalaris) belong. Aeschylus probably learned the last in Sicily, and used it in his Agamemnon and Eumenides. Next to Theocritus, *Bion* (280) and *Moschus* (280) are distinguished as bucolic poets.

This species of poetry, which copied common life, was not without its influence upon the New Comedy in Athens. Comedy had by degrees lost all reference to real life. In the old comedy, persons were not spared; in the middle, attacks on real persons were allowed only under feigned names; in the new, however, there was no political character at all. It approached the Mime by a faithful representation of men of the most opposite conditions, and by a subtile delineation of character, but differed from it inasmuch as this delineation of character and mimic representation was not its single aim, but both were interwoven in an interesting adventure, which was carried through the whole (fabula), furnishing a variety

of ridiculous situations. This species of comedy had no chorus, and therefore its metrical form was mostly confined to those metres which the earlier dramatists were accustomed to employ in the dialogues. They appear to have marked in a striking manner, the various states, from the greatest composure to the most violent passions, by the different iambic, trochaic, anapaestic and cretic measures. The masters of this species, of whom only fragments and Roman imitations have been preserved, are *Alexis* (330), *Menander* (320), *Philemon* (300), and *Diphilus* (300).

It was chiefly these dramatic and mimetic kinds, which procured for Greek poetry a reception among the Romans. For the peculiar popular poetry, which is more ancient than the imitation of the Greeks, bore the general Italian character, and hence, though ruder than the Sicilian, in kind it was not unlike it. It is true the Romans also had a temple poetry, which however was in the highest degree inartificial, and appears at the same time never to have been the poetry of the people properly so called; it was rather the property of particular colleges of priests, which had their origin in Etruria. This poetry was continued for a long time but became more and more unintelligible to the people and even to the priests themselves. The original form of these *sacred* songs was the Saturnine verse, in which Saturn and Faunus communicated their oracles, as among the Greeks the gods used hexameters for this purpose. It seems that in this measure, verbal accents prevailed, but the quantity of syllables could not have been observed, because it was not developed until later, by the imitation of the Greeks.

The popular poetry which existed at the same time with this temple poetry was wholly rude and artless. The amoebaean and dialogue form is the predominant one, because, properly speaking, it sprang only from social conversation. The material is for the most part taken from the present; hence a mixture of merry tales, novelties of the town, descriptions, ridicule of well known persons or circumstances, pleasantries, wit, sage rules of life, but all without a definite plan, and this motley mixture was well expressed by the word Satura, Satire. The wanton jests of those who were assembled to celebrate a marriage or some other joyous festival, formed a subordinate species, called the Fescennine. The songs, which according to Cicero, (Tusc. I. 2.) the ancient Romans sang alternately to the flute, in which they cele-

brated the deeds of the gods and of their ancestors, during public entertainments, which were appointed in honor of the gods, were of a more serious kind, but wholly destitute of poetical merit, and in no respect whatever to be compared with the Epos of the Greeks.

When learned Greeks began to translate Greek poets into Latin, and made Greek poetry accessible to the multitude, the Italian national poetry for the first time appeared in contrast with the Greek. The drama, especially the new comedy, formed the point of union. *Livius Andronicus* (240) translated Greek pieces and brought them upon the stage, and *Cn. Naevius* (230) and *Q. Ennius* (200) followed his example. The people were more pleased with the comedy because it was more easily understood and more resembled the prevailing Italian species. The rude multitude had less perception of tragedy. If anything attracted them, it was the external splendor with which it was represented; moreover, the mythic world, and the peculiar Greek life in which tragedy moved might well have been too foreign to give them much pleasure, although examples are not wanting, in which national materials were used, but the rarity of such phenomena creates the suspicion, that in spite of this the people were incapable of being inspired with any great delight in tragedy.

With the great favor which comedy enjoyed, it could not fail to happen that the Roman Satire also, which, to distinguish it from the later is called the dramatic, should undergo a transformation, and especially by making a fable or plot constitute a part of it. But that the genuine Italian form might not be at variance with the material, if that had been taken from the Greek comedies, the Atellan fables, a species of play which had long existed in Campania, in the neighborhood of Rome, were selected. The Atellanae, were mimes in which Campanian peasants played the principal characters. The plan of the fable must have been extremely simple, since those pieces, as well as the Satire, were only improvised; jests and the faithful delineation of reality always continued to be the principal part of the entertainment. Thus we find an opposition between the foreign and the national elements; but the more familiar the Romans became with the Greeks, the more they sought to Hellenize what was their own, and the more unimportant the distinction became. Thus the Atellanae acquired in later times a

Greek form through Pomponius, like that of the Greek comedy, and finally blended with the mime, to which the Romans had likewise given the Greek form. Another species similar to these, was the *fabula togata*, a kind of comedy which delineated genuine Roman manners and characters, while in the *fabula palliata* those of the Greeks were accustomed to be represented. The form of all these species was that of the new Greek Comedy; iambic and trochaic measures, anapaests, cretics, etc. One peculiarity is the Bacchic metre, which with the Romans took the place of the dochmius, which they seem to have used but little if at all. All these more vehement measures, were delivered in a musical recitative, and these portions were therefore called *cantica:* the more grave trochaic and iambic measures, as the metres of dialogue, were declaimed without a musical accompaniment. In the treatment of the verse, the Romans were much freer than the Greeks, manifestly because the verse always retained a certain degree of dependence on accent.

The most distinguished masters of these kinds of the drama are the following: in tragedy, *Naevius*, *Ennius*, *M. Pacuvius* (150), *L. Attius* (140); in the fabula palliata, *Livius Andronicus*, *Naevius*, *M. Accius Plautus* (184); *Caecilius Statius* (170), *P. Terentius Afer* (105); in the fabula togata, *C. Afranius* (134): in the Atellanae, *L. Pomponius* (94), *Q. Novius* (90); in the Mime, *P. Syrus*, and *Decimus Laberius* (40).

The Satire, the genuine Roman mime, was thrown into the background by these kinds of drama. By degrees it wholly lost its dramatic character and approached the epic-didactic form. Satires were now written instead of being improvised, as they had before been. The satires of Ennius and Pacuvius however, appear not yet to have renounced wholly the dramatic form; *Caius Lucilius* (130) was the first to give them that epic-didactic form which they ever after retained. We have only fragments of his works.

The epic and lyric poems, in which for the most part both form and matter were borrowed from the Greeks, were still more foreign to the nation than the above mentioned kinds of drama. Livius Andronicus introduced the Epos in Rome by his translation of the Odyssey in the Saturnine measure. Naevius wrote the second Punic war in the same measure, and Ennius reduced the ancient Roman History to hexameters.

The didactic poem was the most favorite kind. In this also Ennius made the first attempt: the most celebrated, however, is the poem of *Titus Lucretius Carus* (60) de rerum natura. The hexameter which these poets used, differed essentially by its more careless structure from the later artfully-wrought hexameter of the epic poets in the Augustan age.

Among the species of Greek Lyric poetry, the Ionic and Aeolian found the most ready reception among the Romans, partly on account of the subject matter being easier and more intelligible, which must have rendered it also better adapted to imitation, partly on account of the simpler form, to which the less cultivated language of the Romans more easily conformed itself. The most famous lyric poet before the Augustan age is *C. Valerius Catullus* (48). His models are Sappho, Anacreon, Archilochus and Hipponax; the metrical form, therefore, of his poems, is exceedingly varied; he uses the hexameter in the small epic picture called the Epithalamium of Peleus and Thetis; the elegiac distich in the elegies and epigrams; in the smaller lyrical poems by turns iambic measures (especially the trimeter claudus), the hendecasyllabus, so called, the Priapean verse, the Galliamb, Sapphic and Glyconian Strophes.

The imitation of the Greeks flourished most brilliantly among the Romans in the age of Augustus. Men of distinguished intellect, full of learning and taste, studied Greek models, and sought to reproduce them in accordance with the character of the Latin language, not only with reference to the matter, but particularly in the form. The epic writers generally followed the Alexandrian poets, manifestly the best models of a rational and at the same time a learned imitation of classical antiquity. The most distinguished epic poets of this time are *P. Virgilius Maro* (d. 19, B. C.) by his Aeneid, and *Publius Ovidius Naso* (d. 17, A. D.) by his Metamorphoses. Through them the Latin hexameter attained its highest perfection and beauty. In didactic poetry also, they both stand at the head of their contemporaries. Virgil's poem on agriculture, and Ovid's Art of Love, and Fasti, are the best that we possess of this kind from all antiquity. The idyllic Epos also found in Virgil a felicitous cultivator, although he remains far behind his model Theocritus.

The Elegy is an especial favorite, particularly after the model of Callimachus. *Albius Tibullus* (d. 18, B. C.) is

distinguished for delicacy, warmth and depth; *Sext. Aurel. Propertius*, (d. 15, B. C.) for learning and taste; Ovid for ease and wantonness.

The greatest master of the Roman lyric poetry, is *Q. Horatius Flaccus* (d. 8, A. C.) With all his dependence upon the Greeks, he is still himself a creator and inventor. This is most clearly manifested in the metrical form, to which he found the means of giving the character of vigor and dignity in keeping with the Latin language by extremely simple modifications. His models are the Aeolian lyric poets, Sappho and Alcaeus, and, in the Epodes especially, Archilochus.

With his varied abilities, Horace embraced also the last remains of a genuine Roman poetry, which still existed in the Satire, and brought it to its highest perfection. His Satires contain a treasure of genuine wit, of delicate observations on the condition of affairs at the time, on literature and manners, as well as of practical philosophy and rules of life of universal application. The Epistles, an original species of poetry unknown to the Greeks, resemble communications to friends upon the most various subjects, full of pleasantry and wit, in a light poetic garb. The form of both species is the hexameter, whose purposely negligent structure is suitable to the matter, which never goes beyond real life, and is calculated to make us forget, as much as possible, art and imitation of the foreign.

The drama also, in this period, was brought nearer and nearer to the Greek, by more careful imitation of Greek models. But what it gained in art, it seems to have lost in originality. As tragic poets, *Lucius Varus* (B. C. 18), and Ovid, are distinguished, the one for his Thyestes, and the other for his Medea. Comedy found but few cultivators, evidently because pantomime, for which Augustus had a decided predilection, drove it from the stage.

After the death of Augustus, the traces of excessive culture, and consequently of the decline of poetry, become visible. The form is predominant,—to that all care is devoted. When the monarchical constitution had driven eloquence from public life, rhetoric took refuge with poetry, and exercised there a mischievous influence. Instead of true poetic inspiration, we often find nothing but declamatory bombast. The purity of language, as in general all scientific effort, disappears more and more after the time of Hadrian; even imitators become more rare. The matter of poetry be-

comes continually more insignificant, the form always more affected, until at last it degenerates into the rhymed leonine verses.

As Epic poets, we have to name *M. Annaeus Lucanus* (d. 65), on account of his Pharosalia, *C. Valerius Flaccus* (70), on account of his Argonautica, *P. Papinius Statius* (96), on account of his Thebais and Achilleis, *Caius Silius Italicus* (d. 100), on account of his Punica, and *Claudius Claudianus* (395). *Calpurnius Serranus* (50), is an imitator of Virgil in the Idyllic Epos. As didactic poets, *Q. Serenus Samonicus* (212), and *Nemesianus* (284) are to be mentioned.

The Aesopic Fable was handled by T. Phaedrus Libertus, (30) in the time of Tiberius, in iambs which are formed after the model of the ancient Comedians.

Satire flourished more than all other kinds, because the times afforded it ample materials. *Aulus Persius Flaccus* (d. 64), *Decimus Junius Juvenalis* (90), *T. Petronius Arbiter* (60), are distinguished,—the last on account of his half prose half poetic Satiricon, and *Lucius Annaeus Seneca* (d. 65) on account of his Satire upon the deified Claudius.

The achievements in the lyrical species are very small. The hendecasyllabus is the most favorite form. *M. Valerius Martialis* (100) is distinguished as the author of epigrams. He is the father of the witty epigram; the form is the elegiac distich, the iamb, the trimeter claudus, the hendecasyllabus, the Sotadic verse, and epodic measures. To the lyric poets also belong *Statius* on account of his Sylvae, *Decimus Magnus Ausonius* (380), *Claudian*, etc.

The achievements in the drama are more meager still. The ten pieces of *Seneca* which we possess are exercises in style, and hence were never brought out. The ancient Atellanae again make their appearance under Tiberius, and speak with considerable freedom against the faults of that age. Indeed, this genuine Italian species of drama was never entirely extinct, but continued down to modern times under the form of the comedia dell' arte.

SECTION I.

SIMPLE RHYTHMS.

CHAPTER I.

RHYTHMS, THE FUNDAMENTAL FOOT OF WHICH IS TRIPLETIMED; THE DOUBLE OR TROCHAIC-IAMBIC CLASS.

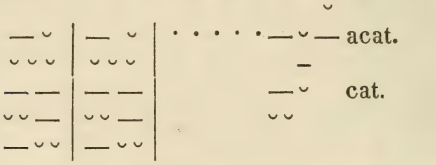
A. Falling, Trochaic Rhythms.

THE ground-foot of the trochaic rhythm is tripletimed and falling: $\overset{/\frown}{\smile\smile\smile}$. The principal arsis rests on the first two shorts, the former of which has the stronger intensity (P. I. ch. 3. p. 13). The first and second short alone can be contracted (P. I. ch. 5. p. 21).

The trochaic rhythm, belonging to the double kind, is less dignified than the dactylic. It is quicker and lighter in consequence of the more forcible intensity of the arsis, and the more limited extension of the thesis (P. I. ch. 3. p. 13), and the rhythm being falling, has less force than the iamb, though this has the same times (P. I. ch. 1. p. 8). The rhythm may, however, by various modifications become both more forcible and grave, and also feebler and lighter.

The double kind delights in the union of pairs of feet into dipodies (P. I. ch. 3. p. 15), our $\frac{6}{8}$ time. For reasons stated above the short of the second trochee of the dipody alone can be converted into the irrational measure: $-\overset{/}{\smile}-\overset{-}{\smile}$. In a trochaic series which is to be measured by dipodies, the freer measure is allowed in the even places (in sedibus paribus) alone. This rhythm, by dipodic measurement, and by a frequent use of the middle time, approaches to the dactylic and hence becomes graver and more dignified; by foot-measurement, and frequent resolution of the trochee into the tribrach it becomes more light and moveable. Thus we distinguish *light* trochees which are to be measured by feet and on account of their rapid movement, are particularly suited to the Aeolian mood, and grave, which proceed by dipodies, and on account of their greater dignity are frequently used in poems of the Doric mood (Hermann's Dorii Epitriti).

The poets made use of the irrational dactyl with limitations which will be hereafter more particularly described. The older Roman dramatists use the liberties, permitted in the even places, in the odd places too, (P. I. ch. 4. p. 19):



The proceleusmatic was probably not used; where it does occur, it should be concealed by the pronunciation.

Trochaic rhythms delight in the foot caesuras, because they gain force thereby (P. I. ch. 11. p. 40), as Pind. Isthm. III. 35:

Τεσσάρων ἀνδρῶν ἐρήμωσεν μάκαιραν ἑστίαν.

Longer trochaic series, if used by the line, have a principal diaeresis in the middle.

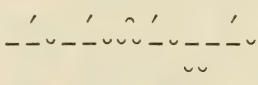
The catalexis of trochaic verses is in syllabam only.

The termination in arsi closes the verse forcibly; the catalexis is, therefore, very usual (P. I. ch. 7. p. 26).

The shortening of a long by the hiatus occurs in resolved trochees alone, and even then seldom, in lyric passages of tragedies, as Eur. Iph. Taur. 197:

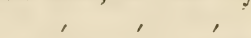
Φόνος ἐπὶ φόνῳ, ἄχεα τ' ἄχεσιν,

and in lyric poets, as Pind. Olymp. II. 83:



Ἀοῦς τε παῖδ' Αἰθίοπα. πολλά μοι ὑπ' ἀγκῶνος ὠκέα βέλη.

The hiatus in the trochaic arsis is very rare, and besides used in lyric poets alone, as Pind. Olymp. III. 30:



Ἀντιθεῖ' Ὀρθωσίᾳ ἔγραψεν ἰράν;

compare also Olymp. XIII. 35.

The following are the single trochaic rhythms which are in use:

(1) *The Monopody.—Monopodia trochaica:*

/ –
– ⏑
⏑⏑

This smallest trochaic rhythm is sometimes found before other longer ones as an introduction, and is then called a *basis* (*βάσις*). We shall always mark the basis with x, x – / – ⏑.

This trochaic basis contains the following forms: x / – ⏑, x / – – x⌒ x⌒ ⏑⏑⏑, ⏑⏑⏑ –, all of which are in use. Besides this basis an iambic one occurs: – x x x ⌒x ⌒x ⏑ – (⏑ –, – –, ⏑⏑⏑, – ⏑⏑). They are sometimes interchanged. Pindar, however, uses always one form without interchange. With him the trochaic basis has usually the form of a trochee or spondee, more rarely of a tribrach, and once only as an anapaest. Nem. VI. 68.

x /
– – – ⏑⏑ – ⏑ –
⏑⏑

Ἴσον εἶποιμι Μελησίαν.

The dramatists are less restrained in the use of the basis, being allowed to interchange the trochaic and iambic forms, as Soph. Philoct. 1125, 1148.

x /
⏑ – – ⏑⏑ – – Strophe
x
– ⏑ – ⏑⏑ – – Antistr.

Γελᾷ μου χερὶ πάλλων.

Χῶρος οὐρεσιβώτας.

The Aeolian lyric poets are still freer, exchanging the basis for the dissyllabic anacrusis, as Sappho in Hephaest.

x / ⏑
⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑ –

Γλυκύπικρον ἀμάχανον ὄρπετον.

The Roman lyric poets used the basis commonly in the spondaic form only; Catullus alone uses the trochee, the iamb, and once the tribrach.

The trochaic basis, like every other rhythm which begins with an arsis, can be increased by the anacrusis: ⏑ – ⏑ (⏑ – ⏑, ⏑ – –, – – ⏑, – – –), as Aesch. Sept. c. Th. 356, 368.

– x / ⏑
⏑ – – – ⏑ – ⏑ – ⏑ –

Τίν' ἐκ τῶνδ' εἰκάσαι λόγος πάρα.

Παγκλαύτων ἀλγέων ἐπίῤῥοθον.

– / x –

Or an iamb may be prefixed ⏑ – – ⏑ (antispast), as Eur. Hec. 468.

/ x /
⏑ – – – – ⏑ ⏑ – ⏑ –

Ἀθαναίας ἐν κροκέῳ πέπλῳ

Pind. Pyth. II. Epod. 8.

/ x / x / –
⏑ – – ⏑ – ⏑ ⏑ – ⏑ – – ⏑ – ⏑ ⏑ – ⏑ – ⏑

Τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

x – x –

The basis may also be repeated – ⏑ – ⏑. In this case the second basis is usually treated with less freedom than the first. Pindar doubles the trochaic basis alone, as Nem. IV. 6, 22, 70.

x – x – / / –
– ⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑

Ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει.

Αἰγίνας ἕκατι. φίλοισι γὰρ φίλος ἐλθών.

Αὖτις Εὐρώπαν ποτὶ χέρσον ἔντεα ναός.

the dramatists also the iambic, see below. A double basis

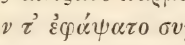
– x – x –

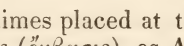
with the anacrusis ⏑ – ⏑ – ⏑ likewise occurs, as Pind. Pyth. VIII. Epod. 6. (v. 40, 60).

x – x – / –
– – ⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ –

Τίοὺς Θήβαις αἰνίξατο παρμένοντας αἰχμᾷ.
Μαντευμάτων τ᾽ ἐφάψατο συγγόνοισι τέχναις.

The basis is sometimes placed at the end of a verse, and is then called *ecbasis* (ἔκβασις), as Aeschyl. Eum. 321, 322.



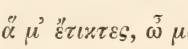


Μᾶτερ, ἃ μ᾽ ἔτικτες, ὦ μᾶτερ,
Νὺξ ἀλαοῖσι καὶ δεδορκόσιν ποινᾶν.

Pind. Olymp. IX. Epod. 4.

Θᾶσσον καὶ ναὸς ὑποπτέρου παντᾶ.

The ecbasis was even repeated, as Pind. Olymp. IX. Epod. 5.



Ἀγγελίαν πέμψω ταύταν.

The basis has this in common with the anacrusis that both occur before such rhythms only as begin with the arsis; the basis stands, therefore, before trochaic, dactylic, cretic and choriambic rhythms.

As to the measure of the basis, it appears to be longer than that of the common trochees. In general the basis may be as long as one metre of the following rhythm; if the basis, therefore, stands before a trochaic rhythm which is to be measured by dipodies, it is to be drawn out as long as a trochaic dipody:

In certain lyrical kinds the measure of the basis and ecbasis seems to have been even quadrupled, so that the trochaic basis corresponds to the trochaeus semantus, the iambic to the orthius. Hence it was preferred to have the basis and ecbasis fall on weighty words (comp. K. O. Müller: Aeschyl. Eum. p. 93, English translation, pp. 78, 79).

(2) *The Dipody.—Dipodia trochaica.*

/ –
– ⏑ – ⏑
⏑⏑ ⏑⏑

(a) *The Monometer.—Monometer trochaicus.*

/ –
– ⏑ – ⏑ acatalectus

/ ⏑
– ⏑ – catalecticus.

Both verses and systems are composed of the acatalectic monometer. It is not used alone, but always connected with other rhythms, for example, with a logoaedic dactylic series:

/ – /
– ⏑ – ⏑ ⏑ ⏑ – ⏑ – ⏑ (versus Sapphicus)

Ποικιλόθρον' ἀθάνατ' Ἀφροδίτη.

Integer vitae scelerisque purus.

Pind. Pyth. IV. 1.

/ /
– ⏑ – – – ⏑⏑ – ⏑⏑ –

Σάμερον μὲν χρή σε παρ' ἀνδρὶ φίλῳ.

Eur. Med. 977, 978.

/ /
– ⏑ – – – ⏑⏑ – ⏑⏑ – –

Οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.

Λέξεται νύμφα χρυσέων ἀναδεσμῶν.

It is also found placed after, as Soph. Ant. 593.

/ / –
– – ⏑⏑ – ⏑⏑ – – – ⏑ – ⏑

Ἀρχαῖα τὰ Λαβδακιδᾶν οἴκων ὁρῶμαι.

The catalectic monometer differs from the cretic by the pause only; it is, therefore, not easy to determine whether, in certain cases, the form is cretic or trochaic. It seems to be trochaic when it occurs in strophes of Doric composition, especially at a close, as Pind. Olymp. III. 2.

/ / ⏑
– – ⏑ – ⏑ ⏑ – – – ⏑ –

Κλεινὰν Ἀκράγαντα γεραίρων εὔχομαι.

and when in Roman comic poets it precedes iambic verses as a close, as Terent. Eun. II. 3, 1. Phorm. III. 2, 1.

óccidi,
Neque vírgo est usquam, néque ego, qui illam e cónspectu amisi meo.
Dório!
Audi, óbsecro. — non aúdio. — parúmper. — quin omítte me.

The anacrusis is sometimes placed before the acatalectic monometer: – / – ⏑ – ⏑, a monometer iamb. hypercat. or tripodia iamb. catalect. (*πενθημιμερὲς* iambicum). It occurs both singly, as Pind. Pyth. VI. 7.

Ἑτοῖμος ὕμνων.

and united to other rhythms, as Soph. Oed. Tyr. 1339.

– / / ⏑ – ⏑ – – ⏑ – ⏑ –

Ἔτ' ἐστ' ἀκούειν ἡδονᾷ, φίλοι.

– / – / ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑ – (hendecasyllabum Alcaicum).

Odi profanum vulgus et arceo.

Sometimes the acatalectic monometer is preceded by an iamb: / / – ⏑ – – ⏑, an apparent dochmius hypercatalectus, as Eur. Herc. fur. 879.

Χορευθέντ' ἀναύλοις.

The catalectic monometer with the iamb resembles completely the dochmius, but the second short is never allowed to become irrational: ⏑ – – ⏑ –, as Pind. Pyth. V. 6.

Σύ τοι νῦν κλυτᾶς.

(b) *The Dimeter.—Dimeter trochaicus.*

/ – / – – ⏑ – ⏑ – ⏑ acatalectus

/ – / ⏑ – ⏑ – ⏑ – catalecticus.

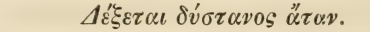
Both are frequently used singly as well as in connection with other rhythms, as Eur. Med. 979.

Δέξεται δύστανος ἄταν.

Pind. Isthm. II. Epod. 3.

Ἰσθμίαν ἵπποισι νίκαν.

Pind. Olymp. III. Epod. 1.

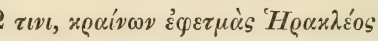


Ὦ τινι, κραίνων ἐφετμὰς Ἡρακλέος προτέρας.

The catalectic dimeter occurs especially as the concluding rhythm, as Pind. Olymp. VIII. 7.

Τῶν δὲ μόχθων ἀμπνοάν.

Olymp. III. Epod. 1.



Ἀτρεκὴς Ἑλλανοδίκας γλεφάνων Αἰτωλὸς ἀνὴρ ὑψόθεν.

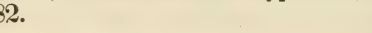
and so likewise as a conclusion of trochaic systems.

In the Roman comic poets it is frequently found as a close after longer rhythms which terminate in thesi, as after the tetrameter troch. acat. Terent. Andr. I. 5, 11.

Adeon' hominem esse invenustum aut infelicem quémquam,
ut ego sum?
Pró Deum atque hominúm fidem.

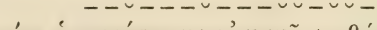
Sometimes it precedes, as Terent. Adelph. IV. 1, 8.

Quód si abesset lóngius,
Príus nox oppressísset illic, quam húc reverti pósset iterum.

The anacrusis may be prefixed to the acatalectic dimeter:  , a dimeter iamb. hypercat., so called, as Soph. Electr. 482.

Οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας.

Pind. Olymp. VI. 1.



Χρυσέας ὑποστάσαντες εὐτειχεῖ προθύρῳ θαλάμου.

In the Alcaic strophe it forms the third verse:

Audita Musarum sacerdos.

The catalectic dimeter with the anacrusis does not differ from

– ′ – ′ ⏑

the dimeter iamb. acat. ⏑ – ⏑ – ⏑ – ⏑ – .

Both can receive a basis also, as Pind. Olymp. VI. 6.

x ′ ′ ′ ⏑

⏑ – – – ⏑ – – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – –

Συνοικιστήρ τε τᾶν κλεινᾶν Συρακοσσᾶν· τίνα κεν φύγοι ὕμνον.

Eur. Iph. Aul. 241.

Πρύμναις σῆμ' Ἀχιλλείου στρατοῦ.

If a trochaic tripody is attached to the acatalectic dimeter as a sort of epode, it makes what is called the tetrameter troch. brachycat.

′ – ′ – ′ –

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑

Οὐδ' Ἀμειψίαν ὁρᾶτε πτῶχον ὄντ' ἐφ' ἡμῖν.

Aesch. Prometh. 534, 535.

Ἀλλά μοι τόδ' ἐμμένοι καὶ μήποτ' ἐκτακείη.

(c) *The Trimeter.—Trimeter trochaicus.*

′ – ′ – ′ –

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ acatalectus.

′ – ′ – ′ ⏑

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – catalecticus.

Both are found as lyric verses only, sometimes singly, sometimes in connection with other rhythms. The acatalectic is particularly suitable for the close of an entire rhythmical mass, as Pind. Olymp. III. 5.

Δωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ.

Pind. Olymp. VI. 7.

′ ′ ′ ′

– ⏑ ⏑ – ⏑ ⏑ – – – ⏑ – – – ⏑ – – – ⏑ – –

Κεῖνος ἀνὴρ, ἐπικύρσαις ἀφθόνων ἀστῶν ἐν ἱμερταῖς ἀοιδαῖς.

As an example of the catalectic, Pind. Olymp. XII. 3, may serve:

Τὶν γὰρ ἐν πόντῳ κυβερνῶνται θοαί.

The acatalectic trimeter with the anacrusis is the trimeter iamb. hypercat. so called:

– ′ – ′ – ′ –

⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑

as Pind. Nem. IX. 5.

Πυθῶνος αἰπεινᾶς ὁμοκλάροις ἐπόπταις.

The catalectic with the anacrusis :

– ′   – ′   – ′   ⏑
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

does not differ from the trimet. iamb. acat.

(d) *The Tetrameter.—Tetrameter trochaicus.*

′   – ′   – ′   – ′   –
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ acatalectus.

′   – ′   – ′   – ′   ⏑
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – catalecticus.

The acatalectic tetrameter is found in lyric and dramatic poets in chorusses, without a fixed caesura, as Pind. Isthm. III. 1, 25.

Εἴ τις ἀνδρῶν εὐτυχήσαις ἢ σὺν εὐδόξοις ἀέθλοις,
Τοὶ μὲν ὦν Θήβαισι τιμάεντες ἀρχᾶθεν λέγονται.

With the anacrusis it becomes the tetrameter iamb. hypercat., so called :

– ′   – ′   – ′   – ′   –
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑

as Pind. Nem. V. 6.

Οὔπω γέννσι φαίνων τέρειναν ματέρ' οἰνάνθας ὀπώραν.

The Romans made frequent use of the catalectic tetrameter in the dialogue of the drama ; versus octonarius.

The catalectic tetrameter was used by lyric and dramatic poets in the dialogue as well as the melic part of the drama. As a lyric verse it has no fixed caesura, as Soph. Trach. 132.

Νὺξ βροτοῖσιν οὔτε Κῆρες, οὔτε πλοῦτος, ἀλλ' ἄφαρ.

Pind. Isthm. III. Epod. 5.

′   – ′   ′   ′   –   ⏑
– – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – – – ⏑ – – – ⏑ – ⏑ – ⏑ –

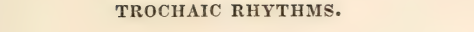
Καὶ ματρόθε Λαβδακίδαισιν σύννομοι πλούτον διέστειχον
τετραοριᾶν πόνοις.

As a verse of the dialogue it has usually the diaeresis in the middle. The Romans, who, likewise, use it frequently in the drama, call it versus septenarius.

By the inversion of the last foot, the catalectic tetrameter becomes the tetrameter troch. claudus, or Hipponacteus

(e) *The Pentameter.—Pentameter trochaicus.*

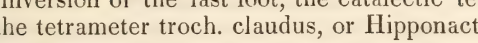
acatalectus.


catalecticus.

The former does not appear to have been used, the latter is found as the closing rhythm in Pindar, Nem. VIII. Ep. 7.

Σὺν θεῷ γάρ τοι φυτευθεὶς ὄλβος ἀνθρώποισι παρμονώτερος.

Isthm. III. Epod. 6.

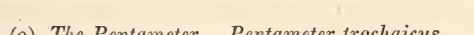


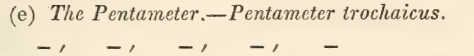
Αἰὼν δὲ κυλινδομέναις ἁμέραις ἄλλ' ἄλλοτ' ἐξάλλαξεν· ἄτρωτοί γε μὰν παῖδες θεῶν.

Callimachus used this verse by the line; the grammarians call it *ὑπέρμετρον*.

If longer combinations of the tripody are found, they are to be considered as trochaic systems.

(3) *The Tripody.—Tripodia trochaica.*


acatalecta, Ithyphallicus.


catalectica.

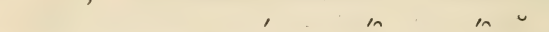
The acatalectic tripody has the name Ithyphallicus as a form of certain wanton songs, which were sung during the exhibition of the *ἰθύφαλλος*, at the Dionysiac festival. The verse was then used, joined as an epode with iambic trimeters.

The ithyphallic is particularly appropriate to the close of other rhythms, less to be used as an independent verse. Resolutions frequently take place, more rarely in the last foot. Examples: Pind. Olymp. V. 2, 3, 4, 5, where the ithyphallic closes each verse. Soph. Oed. Tyr. 472.

Κῆρες ἀναπλάκητοι.

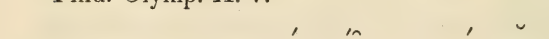
Archilochus and other writers of epodes frequently use the ithyphallic in distich composition, and in asynartete verses as the closing rhythm.

The ithyphallic occurs sometimes in the beginning, or middle, as Pind. Nem. III. 2.



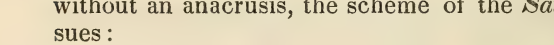
Τὰν πολυξέναν ἐν ἱερομηνίᾳ Νεμεάδι.

Pind. Olymp. II. 7.



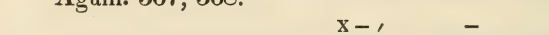
Εὐωνύμων τε πατέρων ἄωτον ὀρθόπολιν.

The ithyphallic with the anacrusis , is the tetrapodia iamb. cat. If a second ithyphallic follows this rhythm, without an anacrusis, the scheme of the *Saturnine verse* ensues:



which the Romans used with great license.

Sometimes the basis is prefixed to the ithyphallic, as Aesch. Agam. 367, 368.



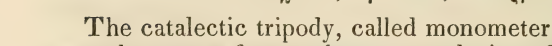
Διὸς πλαγὰν ἔχουσιν εἰπεῖν.
Πάρεστι τοῦτό γ' ἐξιχεῦσαι.

or an iambic dipody:

very frequently, as Aesch Agam. 192, 193.

Πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι
Κακόσχολοι, νήστιδες, δύσορμοι.

The catalectic tripody, called monometer trochaic. hypercat. also serves frequently as a conclusion of lyrical rhythms: as Eur. Elec. 865.

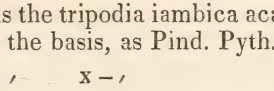


Καλλίνικον ᾠδὰν ἐμῷ χορῷ.

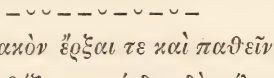
With the anacrusis it is the tripodia iambica acat. ⏑ – ⏑ – ⏑ –. Sometimes also it takes the basis, as Pind. Pyth. VIII. 6. 13.

Τὺ γὰρ τὸ μαλθακὸν ἔρξαι τε καὶ παθεῖν ὁμῶς.
Παρ᾽ αἶσαν ἐξερεθίζων. κέρδος δὲ φίλτατον.

(4) *The Tetrapody.—Tetrapodia trochaica.*

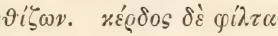


– ⏑ – ⏑ – ⏑ – ⏑ acatalecta.



– ⏑ – ⏑ – ⏑ – catalectica.

The former in the lyric poets, as Pind. Olymp. I. 7.



Μηδ᾽ Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν.

With the anacrusis it is the Pentapodia iamb. cat.

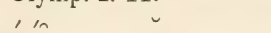
The catalectic tetrapody is still more frequently found. It was called by the ancients *ληκύθιον*. It appears sometimes singly, as Aeschyl. Agam. 1017.

Νῆστιν ὤλεσεν νόσον,

sometimes several times repeated, as Aesch. Eum. 331.

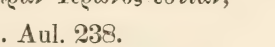
Ὕμνος ἐξ Ἐρινύων
Δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.

sometimes connected with other rhythms, for example, with an iamb prefixed, Pind. Olymp. I. 11.



Μάκαιραν Ἱέρωνος ἑστίαν,

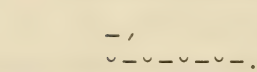
with the basis Eur. Iph. Aul. 238.

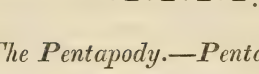


Πεντήκοντα ναυσὶ θουρίαις.

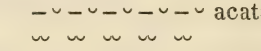
With the anacrusis it is the Tetrapodia iamb. acat.

(5) *The Pentapody.—Pentapodia trochaica.*


acatalecta.

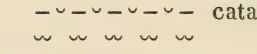

catalectica.

Both more rare; the former, for example, Aesch. Agam. 240.



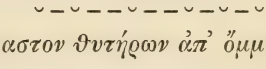
Ἔβαλλ' ἕκαστον θυτήρων ἀπ' ὄμματος βέλει φιλοίκτῳ.

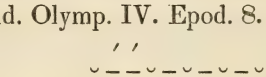
the latter, Pind. Olymp. IV. Epod. 8.



Φύονται δὲ καὶ νέοις ἐν ἀνδράσιν.

(6) *The Hexapody.—Hexapodia trochaica.*

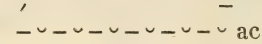

acatalecta.


catalectica.

Both seldom occur; the former, as Pind. Olymp. I. 6.

Ἄλλο θαλπνότερον ἐν ἁμέρᾳ φαεννὸν ἄστρον ἐρήμας
δι' αἰθέρος,

the latter, Pind. Pyth. II. 1.



Μεγαλοπόλιες ὦ Συράκοσαι βαθυπολέμου.

B. Rising, Iambic Rhythms.

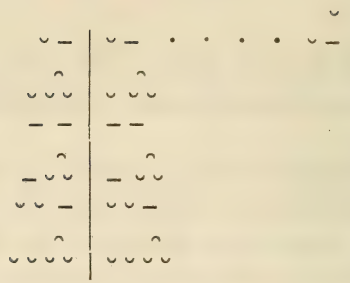
The iamb is the trochee reversed; it is triple-timed, and rising, $\overset{\sim}{\smile\smile\smile}$. The principal arsis falls upon the last two shorts, the last of which again has a stronger intensity (P. I. ch. 3. p. 12). Only the last two shorts can be contracted (P. I. ch. 5. p. 21).

The iambic rhythm, as it belongs to the double kind, is less dignified than the anapaestic. It is more rapid and lighter on account of the livelier intensity of the arsis and the shorter extension of the thesis (P. I. ch. 3. p. 13), but more forcible than the trochaic rhythm on account of the termination upon the arsis (P. I. ch. 1. p. 8). By various modifications, however, it is made sometimes more forcible and grave, sometimes weaker and lighter.

If the rhythm is arranged by dipodies, then, for reasons above given (P. I. ch. 4. p. 17), the first thesis of every dipody, may be converted into the irrational measure; hence in an iambic series to be measured by dipodies, the freer measure $\overset{-\,\prime}{\smile - \smile -}$ is always allowed in the uneven places (in sedibus imparibus). By measuring with dipodies and the frequent admission of the irrational time, the rhythm approaches the anapaestic measure, and hence becomes graver and more dignified; by measuring with feet, and by the frequent resolution of the iamb, it becomes lighter and more rapid. A distinction, therefore, is made here, as in the trochaic rhythm, between light iambs, which are to be measured by feet, and which on account of their rapidity, were used by preference in lyric poems of the Aeolian style; and the grave kind proceeding by dipodies, which on account of their greater dignity, harmonize better with the Dorian mood.

The irrational anapaest may, under certain conditions, stand in every place for an iamb. The proceleusmatic, was entirely excluded by the Greeks, except in a few cases.

The elder Roman dramatists permitted the licenses, allowed in the uneven places, in the even places also, with the exception of the last thesis, upon which another arsis follows, which they kept pure (P. I. ch. 4. p. 19). They also admitted the proceleusmatic, but more rarely, and usually in such a manner that it is concealed by the pronunciation:

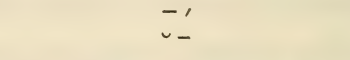


Iambic rhythms delight in principal and foot caesuras; longer verses, as the tetrameter, have ordinarily the diaeresis in the middle.

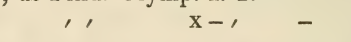
The catalexis is only in syllabam, and as it comes upon the thesis, it is less frequent than in trochaic verses (P. I. ch. 7. p. 26).

The most usual rhythms are the following:

(1) *The Monopody.—Monopodia iambica.*

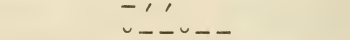


It serves, like the trochaic monopody, as the basis before longer rhythms, as Pind. Olymp. I. 1.



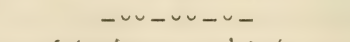
Ἄριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς αἰθόμενον πῦρ.

In Pindar it is found only in the form of the iamb, or the tribrach, and never doubled; it is also never interchanged with the trochaic basis. In the Aeolian lyric poets and the dramatists, it appears also as a spondee, as Eur. Ion. 190, 201.



Ἰδοὺ τάνδ' ἄθρησον.
Καὶ μὰν τόνδ' ἄθρησον.

or dactyle, as Aesch. Sept. c. Th. 222.



Ἁπτόμενον πυρὶ δαΐῳ.

They may also be interchanged with the trochaic, and double it, as Soph. Oed. R. 463—466.

– ⏑ – ⏑ ⏑ –
⏑ – ⏑ – – ⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑

Τίς ὅντιν' ἀ θεσπιέπεια Δελφὶς εἶπε πέτρα
Ἄῤῥητ' ἀῤῥήτων τελέσαντα φοινίαισι χερσίν;

(2) *The Dipody.—Dipodia iambica.*

– ⏑ ⏑
⏑ – ⏑ –
ω ω

(a) *The Monometer.—Monometer iambicus.*

– ⏑ ⏑
⏑ – ⏑ – acatalectus.
– ⏑ –
⏑ – ⏑ catalecticus.

Sometimes systems, sometimes verses are composed of the dipody. The monometer was also used singly by the lyric poets, as Pind. Olymp. VII. 3.

Δωρήσεται.

In the comic poets it sometimes forms a kind of close, as Arist. Nub. 222.

Ὦ Σώκρατες
Ὦ Σωκρατίδιον.—τί με καλεῖς, ὦφήμερε;

The monometer is very frequently connected with other rhythms, as Soph. Aj. 622.

⏑ x – ⏑
– – ⏑ – – ⏑ – ⏑ ⏑ – ⏑ –
Ἧ που παλαιᾷ μὲν ἔντροφος ἁμέρα.

The catalectic monometer ⏑ – ⏑ (amphibrachys), is nothing else than the trochaic basis with the anacrusis.

(b) *The Dimeter.—Dimeter iambicus.*

– ⏑ – ⏑ ⏑
⏑ – ⏑ – ⏑ – ⏑ – acatalectus.
– ⏑ – ⏑ –
⏑ – ⏑ – ⏑ – ⏑ catalecticus.

The former occurs frequently in the lyric and dramatic poets, partly as a single verse, as Soph. Oed. R. 1336.

Ἦν ταῦθ' ὅπωσπερ καὶ σὺ φῄς,

partly in connection with other rhythms, as Pind. Nem. V. 1.

Οὐκ ἀνδριαντοποιός εἰμ', ὥστ' ἐλινύσοντα μ' ἐργάζεσθαι
ἀγάλματ' ἐπ' αὐτᾶς βαθμίδος.

The acatalectic dimeter often occurs in the writers of epodes as an epode, particularly after an iambic trimeter, or heroic hexameter.

In Aristophanes it sometimes forms a close after trochaic tetrameters, as Vesp. 1266, 1269, 1270.

Πολλάκις δὴ 'δόξ' ἐμαυτῷ δεξιὸς πεφυκέναι,
Καὶ σκαιὸς οὐδεπώποτε.

Likewise it serves the Roman dramatists as a close, before and after longer iambic or trochaic verses, as Terent. Andr. III. 3, 5.

Auscúlta paucis: ét quid te ego velim ét quod tu
quaeris scies. —
Auscúlto, loquere, quíd velis.

The catalectic dimeter is commonly changed into the catalectic tetrapody ⏑ – ⏑ – ⏑ – ⏑, and so occurs as the close of the iambic systems.

The Roman dramatists make use, though more rarely, of the catalectic dimeter as a close, as Terent. Hecyr. V. 1, 5.

Aut né quid faciam plús, quod post me mínus fecisse
sátius sit,
Aggrédiar. Bacchis, sálve.

(c) *The Trimeter.—Trimeter iambicus.*

– ⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – acatalectus.

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ catalecticus.

The acatalectic trimeter is used partly with other rhythms in lyrical poems, partly by the line. As a lyric verse, it com-

monly occurs lightly constructed, and with many resolutions, as Pratin. in Athen. XIV. p. 617. C.

Τίς ὁ θόρυβος ὅδε; τίνα τάδε τὰ χορεύματα;

Eur. Helen. 1117, 1118.

Ὃς ἔμολεν ἔμολε πεδία βαρβάρῳ πλάτᾳ,
Ὃς ἔδραμε ῥόθια μέλεα Πριαμίδαις ἄγων,

but sometimes also without resolutions, and with the application of the middle time, as sometimes in Pindar, who otherwise avoids all the current line verses, Nem. V. 4.

Λάμπωνος υἱὸς Πυθέας εὐρυσθενής.

The lyric poets appear not to have allowed the anapaest; where it occurs, the verse must either be otherwise measured or it is corrupt (Comp. Hermann. Elem.).

The Trim. iamb. claudus, or Hipponacteus is a trimeter with the last foot reversed:

– ⏑ – ⏑ | – ⏑ | – ⏑ ⏑ –
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑

It occurs in satiric poetry only.

As in the catalectic trimeter, so called, the first thesis of the third dipody never admits the middle time, it seems rather to be composed of a trochaic monom. with an anacrusis, and a following ithyphallic:

– ⏑ | – ⏑ | –
⏑ – ⏑ – ⏑ – ⏑ – ⏑

As such it often occurs in the chorusses of the dramatists, as Soph. Ant. 592.

Στόνῳ βρέμουσι δ' ἀντιπλῆγες ἀκταί.

So also it is used by Alcm. in Athen. III. p. 111. A.

Κλίναι μὲν ἑπτὰ καὶ τόσαι τραπεσδαι
Μακωνίδων ἄρτων ἐπιστέφοισαι,
Λίνῳ τε, σασάμῳ τε κἦν πελίχναις.

(d) *The Tetrameter.—Tetrameter iambicus.*

– ⏑ | – ⏑ | – ⏑ | – ⏑ ⏑
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – acatalectus.
– ⏑ | – ⏑ | – ⏑ | – ⏑ –
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ catalecticus.

The acatalectic tetrameter is employed by the dramatists as a lyric verse without a fixed caesura or diaeresis, often with many resolutions and lightly constructed, as Aesch. Suppl. 811.

Λύσιμα, μάχιμα δ' ἔπιδε, πάτερ, βίαια μὴ φιλεῖς ὁρῶν.

Soph. Oed. Col. 1076.

Τὰν δεινὰ τλᾶσαν, δεινὰ δ' εὑροῦσαν πρὸς αὐθαίμων πάθη.

The Dorian lyric poets have it more rarely, as Pind. Olymp. XI. 3.

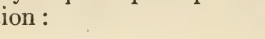
Ἐμᾶς γέγραπται. Γλυκὺ γὰρ αὐτῷ μέλος ὀφείλων ἐπιλέλαθ'. ὦ Μοῖσ', ἀλλὰ σὺ καὶ θυγάτηρ.

The Aeolian lyric poets perhaps more frequently, as Alcaeus in Hephaestion:

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

The Romans use it by the line, in the dialogue of the drama; *versus Boiscius* or *octonarius*.

As in the catalectic tetrameter, so called, the fourth dipody never admits the middle time, the verse is rather composed of an iambic dimeter and an iamb. tetrap. cat.

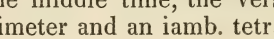


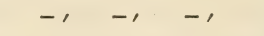
Thus the Greek and Roman comic writers often use it by the line; *Versus Septenarius* or *quadratus*. Sometimes also it occurs singly as a lyric verse, as Soph. Electr. 1420.

Πολύῤῥυτον γὰρ αἷμ' ὑπεξαιροῦσι τῶν κτανόντων.

Longer combinations of the dipody are to be regarded as iambic systems.

(3) *The Tripody.—Tripodia iambica.*


acatalecta.


catalectica.

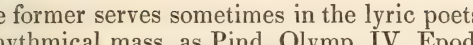
The former serves sometimes in the lyric poets as the close of a rhythmical mass, as Pind. Olymp. IV. Epod. 10.

Ἐοικότα χρόνον,

but also occurs elsewhere singly, as Soph. Electr. 479.

Ὕπεστί μοι θράσος,

or connected with other rhythms, as Pind. Olymp. XIV. 10.



Ἔργων ἐν οὐρανῷ, χρυσότοξον θέμεναι παρά.

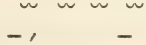
It is found as a close after a catalectic trochaic tetrameter in Aristophanes, as Vesp. 339, 370.

Τίνα πρόφασιν ἔχων.
Ἀλλ᾽ ἔπαγε τὴν γνάθον.

The catalectic tripody is the Monom. troch. cum anacrusi.

(4) *The Tetrapody.—Tetrapodia iambica.*

acatalecta.


catalectica.

Both are frequent in the lyric poets and dramatists, sometimes singly, as Pind. Olymp. IV. Epod. 3.

Ἔλυσεν ἐξ ἀτιμίας,

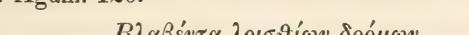
Aesch. Agam. 120.

Βλαβέντα λοισθίων δρόμων,

Soph. Aj. 376.

Ἐρεμνὸν αἷμ᾽ ἔδευσα,

sometimes in connection with other rhythms, as Aesch. Agam. 1156.

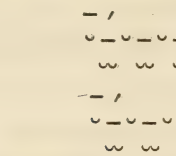


Ἰὼ γάμοι γάμοι Πάριδος ὀλέθριοι φίλων.

Pind. Pyth. II. 5.

Εὐάρματος Ἱέρων ἐν ᾧ κρατέων.

(5) *The Pentapody.—Pentapodia iambica.*



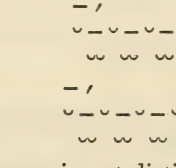
Both rather infrequent. For an example of the acatalectic, take Pratinas in Athen. XIV. p. 617. C.

Ὁ δ' αὐλὸς ὕστερον χορευέτω,

of the catalectic Soph. Philoct. 1095. Aesch. Sept. c. Th. 215.

Σύ τοι σύ τοι κατηξίωσας.
Πόλεος ἵν' ὑπερέχοιεν ἀλκάν.

(6) *The Hexapody.—Hexapodia iambica.*



The former is not distinguished from the lightly constructed iambic trimeter, hence it is often doubtful whether such verses are to be measured by feet or dipodies. Pind. Olymp. I. 8, is to be taken as a hexapody, not as a trimeter:

Ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται.

The catalectic hexapody is only distinguished from what is called the catalectic trimeter, by the circumstance that the third thesis can never assume the middle time: where this distinguishing mark is wanting, therefore, it remains in most cases doubtful how the verse is to be taken.

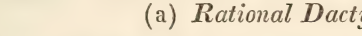
CHAPTER II.

RHYTHMS, THE GROUND FOOT OF WHICH IS FOUR-TIMED. THE EQUAL OR DACTYLIC-ANAPAESTIC KIND.

A. Falling, Dactylic Rhythms.

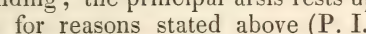
(a) *Rational Dactyls.*

The ground foot of the dactylic rhythm is four-timed and descending; the principal arsis rests upon the first two shorts which for reasons stated above (P. I. ch. 5. p. 20) appear almost always contracted – ⏑ ⏑, except perhaps in lyric poets in proper names, as Pind. Isthm. III. 63.



Ἔρνεϊ Τελεσιάδα. τόλμᾳ γὰρ εἰκώς,

comp. also Nem. VII. 70, and in dramatists in other cases also, although rarely, as Soph. Ant. 797.



Νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς.

The shorts in the thesis occur either resolved, or contracted – – (spondee). The resolution of the thesis renders the rhythm more rapid, the contraction slower and more solemn. The Dorian lyric poets usually contract the thesis in proper names only, as Pind. Olymp. XI. 99. The Aeolian lyric, the epic and dramatic poets admit the spondee also in other cases. The character of the dactylic rhythm is quiet and dignified in consequence of the relation of equality between the intensity and extension (P. I. ch. 3. p. 11). The dactyl is, by its gentler fall, distinguished from the anapaest which, on the contrary, rises forcibly.

The dactylic rhythm delights, according to P. I. ch. 11. p. 39, in foot and principal caesuras; even diaereses are, in certain verses, not rare. The caesura is of a double kind,

either after the long – – | ⏑ ⏑, the masculine, or after the first short – ⏑ | ⏑, the feminine, *κατὰ τὸν τροχαῖον*.

The acatalexis is rare on account of the want of a close.

The last short of an acatalectic dactyl may by a peculiar license be changed into a long (P. I. ch. 4. p. 19).

The catalexis is either in disyllabum, terminating in thesi, or in syllabam, terminating in arsi.

The lyric poets often prefix to dactylic rhythms the anacrusis, the trochaic or iambic basis.

In the thesis it is allowed to shorten a long by the hiatus. The Roman poets, however, make very sparing use of this liberty, as Virg. Georg. I. 281. Aen. III. 211. Eclog. VIII. 108. Hor. Sat. I. 9. 38.

Ter sunt conati imponere P e l i o Ossam.
I n s u l a e Ionio in magno, quas dira Celaeno.
Credimus, an q u i amant, ipsi sibi somnia fingunt.
Si m e amas, inquit, paulo hic ades. Interea m si.

The dactylic arsis, especially in the principal caesuras, has the power of lengthening a short syllable, and excusing an hiatus, as Hom. Il. I. 19. 24.

Ἐκπέρσαι Πριάμοιο πόλιν, εὖ δ' οἴκαδ' ἱκέσθαι.
Ἀλλ' οὐκ Ἀτρείδῃ Ἀγαμέμνονι ἤνδανε θυμῷ.

The lengthening by the arsis is in the lyric and dramatic poets very rare, as Soph. Ant. 134.

_ ⏑⏑ _ ⏑⏑ _ ⏑⏑ _ ⏑ _ _
Ἀντίτυπα δ' ἐπὶ γᾷ πέσε τανταλωθείς.

Pind. Olymp. VI. 103.

_ ⏑⏑ _ ⏑⏑ _ _ _ ⏑⏑ _ ⏑⏑ _
Δέσποτα ποντόμεδον, εὐθὺν δὲ πλόον καμάτων,

comp. also Pyth. IX. 114.

The Latin poets, too, sometimes, though more rarely than the Greek, used in the arsis a short as if it were long, as Virg. Ecl. X. 69. Aen. V. 521. IV. 64.

Omnia vincit A m o r et nos cedamus Amori.
Ostentans artemque p a t e r arcumque sonantem.
P e c t o r i b u s inhians spirantia consulit exta.

and allowed the hiatus in the arsis, as Virg. Ecl. II. 24. Aen. IV. 667. Ecl. III. 6.

Amphion Dircaeus in A c t a e o Aracyntho.
Lamentis gemituque et f e m i n e o u l u l a t u.
Et succus p e c o r i et lac subducitur agnis.

The following measures are the most common:

(1) *The Monopody, or the Monometer.*

– ⏑ ⏑

Wherever the monometer occurs, it is the resolution of the iambic basis, and therefore to be measured as an iamb, as Eur. Iph. Aul. 168.

– ⏑ ⏑ | – ⏑ ⏑ | – ⏑ ⏑ – (Glycon. polysch.)

Χαλκίδα πόλιν ἐμὰν προλιποῦσ᾽.

(2) *The Dipody, or the Dimeter.*

– ⏑ ⏑ – ⏑ ⏑ acatalectus.

– ⏑ ⏑ – ⏑ catalecticus in disyllabum.

– ⏑ ⏑ – catalecticus in syllabam.

The acatalectic dimeter is found in systems only; where it occurs singly, it is logaoedic – ⏑ ⏑ – ⏑ –.

The dimeter catalect. in disyllabum is the *versus Adonius* so called. It is frequently found single, especially as a closing rhythm, as Soph. Aj. 409.

Χειρὶ φονεύοι,

and so it serves as epode in the Sapphic strophe. It is also repeated, as Pind. Nem. II. 5.

– ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑

Ἐν πολυνμνήτῳ Διὸς ἄλσει,

or joined with other rhythms, as Soph. Aj. 182.

– ⏑ – ⏑ – ⏑ ⏑ – ⏑

Μαχαναῖς ἐτίσατο λώβαν.

It frequently receives the anacrusis:

⏑ – ⏑ ⏑ – ⏑

as Soph. Oed. R. 896.

Τί δεῖ με χορεύειν.

x – ⏑ ⏑ –

With the basis – ⏑ – ⏑ ⏑ – ⏑ it is the Pherecratean, of which below.

The dimeter catal. in syllabam resembles the choriamb, from which it is distinguished by the pause alone, and by the circumstance that the iambic dipody can never be placed in its stead.

(3) *The Tripody, or the Trimeter.*

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ acatalectus.

– ⏑ ⏑ – ⏑ ⏑ – ⏑ catalecticus in disyllabum.

– ⏑ ⏑ – ⏑ ⏑ – catalecticus in syllabam.

The acatalectic trimeter does not occur; where it seems to occur, it is to be measured as logaoedic, – ⏑ ⏑ – ⏑ ⏑ – ⏑ –.

The dimeter cat. in disyllabum is very frequent in lyric and dramatic poets, both singly, as Pind. Olymp. X. Ep. 3.

Ἀδυμελῆ κελαδήσω.

Soph. Trach. 96.

Ἄλιον Ἄλιον αἰτῶ.

and joined with other rhythms, as Eur. Med. 977.

– ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – –

Οὐκέτι· στείχουσι γὰρ ἐς φόνον ἤδη.

Sometimes it is repeated, as Soph. Trach. 112 and 122:

– ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

Πολλὰ γὰρ ὥστ' ἀκάμαντος ἢ Νότου ἢ Βορέα τις.

Ὧν ἐπιμεμφομένα σ' ἀδεῖα μὲν, ἀντία δ' οἴσω.

Pind. Olymp. VIII. Epod. 5.

Ἦν δ' ἐσορᾶν καλὸς, ἔργῳ τ' οὐ κατὰ εἶδος ἐλέγχων,

apparently a dactylic hexameter; the third foot, however, can never be a dactyl.

The trimeter cat. in disyll. receives also the anacrusis:

– ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

as Soph. Oed. R. 154.

Ἰήιε, Δάλιε, Παιάν.

and the basis :

x – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

as Aesch. Suppl. 85.

Εἰ θείη Διὸς εὖ παναληθῶς.

The trimeter cat. in syllab. (*πενθημιμερὲς* dactylicum) occurs partly as a single verse, as Pind. Olymp. VIII. 5.

Μαιομένων μεγάλαν,

and the writers of epodes thus use it as an epode; partly joined with other rhythms, as

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – iambelegus.

Πρῶτον μὲν εὔβουλον Θέμιν οὐρανίαν.

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – Platonicum.

The comic poet Plato in Heph.

Χαῖρε, παλαιογόνων ἀνδρῶν θεατῶν ξύλλογε παντοσόφων.

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ –

Choerilus made a peculiar use of this rhythm in the Satyr drama. But it occurs in other poets, also, as Aesch. Prom. 530.

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ –

Μηδ' ἐλινύσαιμι θεοὺς ὁσίαις θοίναις ποτινισσομένα.

The repetition of the cat. in syll. produces the elegiac pentameter so called :

– ⏑ ⏑ – ⏑ ⏑ – | – ⏑ ⏑ – ⏑ ⏑ –

which with the hexameter forms the elegiac distich. This combination does not occur in Pindar, but in dramatists, as Aesch. Agam. 1022..

Οὐδὲ τὸν ὀρθοδαῆ τῶν φθιμένων ἀνάγειν.

The trimet. cat. in syll. also receives the anacrusis, as Eur. Electr. 862.

Νίκας στεφανηφορίαν,

and the basis, as Aesch. Eum. 1033.

x / /
– – – ◡◡ – ◡◡ – – ◡◡ – –

Νυκτὸς παῖδες ἄπαιδες, ὑπ' εὐθύφρονι πομπᾷ.

(4) *The Tetrapody, or the Tetrameter.*

/
– ◡◡ – ◡◡ – ◡◡ – ◡◡ acatalectus.

/ –
– ◡◡ – ◡◡ – ◡◡ – ◡ catalecticus in disyllabum.

/
– ◡◡ – ◡◡ – ◡◡ – catalecticus in syllabam.

The acatalectic tetrameter occurs in the Aeolian lyric poets and the dramatists, repeated by systems. It frequently occurs in dramatists singly, or joined with other rhythms, as Soph. Phil. 827.

Ὕπν', ὀδύνας ἀδαὴς, ὕπνε δ' ἀλγέων·

in Latin, also, as Terent. Andr. IV. 1, 1.

Hoccine credibile aut memorabile,

after which cretics follow.

The acatalectic tetrameter is also repeated, as Aesch. Pers. 852.

Ὦ πόποι, ἦ μεγάλας ἀγαθᾶς τε πολισσονόμου βιοτᾶς ἐπεκύρσαμεν.

The tetramet. cat. in disyll. and in syll. occurs frequently in lyric and dramatic poets, as Soph. Oed. R. 175.

/ / –
– – ◡ – – ◡◡ – ◡◡ – ◡◡ – ◡

Ἄλλον δ' ἂν ἄλλῳ προσίδοις ἄπερ εὔπτερον ὄρνιν.

Pind. Pyth. IV. 6.

/ / /
– ◡ – – – ◡ – – – ◡◡ – ◡◡ – ◡◡ –

Χρῆσεν οἰκιστῆρα Βάττον καρποφόρου Λιβύας, ἱεράν.

Both can receive the anacrusis and basis.

(5) *The Pentapody, or the Pentameter.*

/
– ◡◡ – ◡◡ – ◡◡ – ◡◡ – ◡◡ acatalectus.

/ –
– ◡◡ – ◡◡ – ◡◡ – ◡◡ – ◡ catalect. in disyllab.

/ ◡
– ◡◡ – ◡◡ – ◡◡ – ◡◡ – catalect. in syllab.

It seems that the acatalectic pentameter does not occur.

The pentameter cat. in disyll. occurs in dramatic and lyric poets, as Arist. Nub. 285.

Ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται,

Aesch. Agam. 121.

Αἴλινον, αἴλινον εἰπὲ, τὸ δ' εὖ νικάτω.

Soph. Phil. 837.

Καιρός τοι πάντων γνώμαν ἴσχων.

The catal. in syll., too, is met with in lyric and dramatic poets, as Soph. Aj. 225.

Τῶν μεγάλων Δαναῶν ὕπο κληζομέναν,

with the anacrusis, Soph. Phil. 695.

˘ – ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘ – ˘

Παρ' ᾧ στόνον ἀντίτυπον βαρυβρῶτ' ἀποκλαύσειεν αἱματηρόν.

(6) *The Hexapody, or the Hexameter.*

– ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘˘ acatalectus.

– ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘ catalect. in disyll.

– ˘˘ – ˘˘ – ˘˘ – ˘˘ – ˘˘ – catalect. in syll.

The acatalectic hexameter is found in systems only.

The hexameter cat. in disyllab. is the most common metre. The epic poets use it by the line, whence it is called versus heroicus, or the *epic hexameter*.

The lyric and dramatic poets, too, make use of this verse, but singly among other rhythms. Sometimes several follow one another, as Soph. Trach. 1009—1013. Eurip. Troad. 590—599. Such a lyric hexameter usually has the caesura after the third arsis, as Soph. Oed. R. 159.

Πρῶτά σε κεκλόμενος, θύγατερ Διὸς, ἄμβροτ' Ἀθάνα.

The caesura, however, is not indispensable, Eur. Suppl. 274.

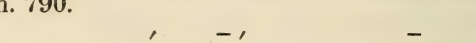
Οὓς ὑπὸ τείχεσι Καδμείοισιν ἀπώλεσα κούρους.

This lyric hexameter usually admits the spondee in proper names only.

It has sometimes the basis, as Aesch. Pers. 864.

Ὄσσας δ' εἶλε πόλεις, πόρον οὐ διαβὰς Ἅλυος ποταμοῖο.

An apparent hexameter is produced, when a dimeter cat. in disyll. is joined with a tetrameter cat. in disyll., as Eur. Phoen. 790.

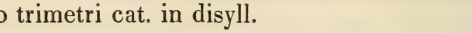


Αἵματι Θήβας· κῶμον ἀνανλότατον προχορεύεις,

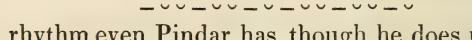
or two trimetri cat. in disyll.

which rhythm even Pindar has, though he does not otherwise use the hexameter.

Through the inversion of the last foot of the hexameter, a hexameter *μείουρος*, so called, arises:



The hexameter cat. in syll. does not appear to have been in use. The union of the trimet. cat. in disyll. with the trimet. cat. in syll. produces, in appearance, such a verse, as Pind. Pith. III. Epod. 7.



Ἔστι δὲ φῦλον ἐν ἀνθρώποισι ματαιότατον.

The third foot is never allowed to be a dactyl, whence the combination is apparent.

Longer dactylic series, which are mentioned by grammarians, as the heptameter cat. in disyll. (versus Stesichorius, Serv.), octameter cat. in syll. (versus Ibycius, Serv.), and the octameter cat. in disyll. seem to be either combinations, or portions of dactylic systems.

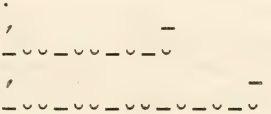
(b) *Irrational Dactyls.*

Logaoedic Series.

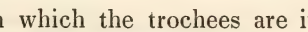
The irrational dactyl differs from the rational by the less extension and greater intensity of the arsis (P. I. ch. 4. p. 19). It thereby approaches to the trochaic rhythm, and, therefore, easily unites with it. Such dactylic-trochaic verses were, on account of their greater approximation to the rhythm of common language, called logaoedic (*λογαοιδικοί*). The shorts of the dactylic thesis are rarely contracted, because the greater rapidity which distinguishes the irrational from the rational dactyl, would thereby be lost. In the trochees

the long is not used for the short; resolutions, however, of the trochaic arsis, especially in the odd places, are not infrequent.

Since the logaoedic, like the rational dactyls, are measured by feet alone, and the number of feet both of the dactylic series and trochaic (measured by feet), never exceeds six, it is apparent that the logaoedic series, also, standing between the two, have never more than six feet at most. Hence it follows that the number of the dactyls is always in the inverse ratio to that of the trochees. Logaoedic series in which the number of dactyls is equal to that of the trochees, are excluded from Dorian poetry:

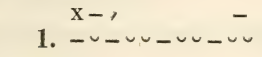


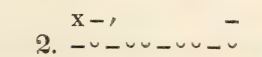
Logaoedic series, in which the trochees are in too unequal a ratio to the dactyls, do not frequently occur:

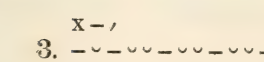


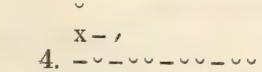
The termination in trochees is, indeed, common in irrational dactyls, yet many dactylic rhythms occur, used chiefly by Aeolian lyric poets by the line, without a trochaic termination, with a basis which, because in them the dactyl never appears as a spondee, seem likewise to be irrational. The basis is treated freely, in the Aeolian manner.

The following are the Aeolian verses, so called:

1.  trimeter acatalectus.

2.  trimeter catal. in disyllab.

3.  tetrameter acatal.

4.  tetramet. cat. in disyll.

5. pentamet. cat. in disyll.

ἔπος Αἰολικόν.

Of the logaoedic dactyls the following are in use:

(1) *Logaoedic dactyls with a simple dactyl.*

(a) *Dactylicus simplex simpliciter trochaicus.*

– ´ ◡ ◡ – ◡ acatalectus.

– ´ ◡ ◡ – catalecticus.

The former is the versus Adonius, the latter the choriamb. The Adonian with the basis forms the Pherecratean,

x – –
– ◡ – ◡ ◡ – ◡
◡

which in glyconic systems forms the close; but it can also be repeated by systems. It occurs not infrequently, in lyric and dramatic poets, singly, as Pind. Olymp. I. 4. Eur. Hipp. 546.

Ἔλδεαι φίλον ἦτορ.
Πῶλον ἄζυγα λέκτρων.

or in connexion with other rhythms, as Pind. Isthm. VI. 5.

x ´ x – x ´ ´ ◡
– – – ◡ ◡ – ◡ – – – ◡ ◡ – ◡ – ◡ – ◡ – ◡ ◡ – ◡ ◡ – – – ◡ – ◡ –

Ἄντειλας Διόνυσον, ἢ χρυσῷ μεσονύκτιον νίφοντα δεξαμένα τὸν φέρτατον θεῶν.

It is also repeated twice or thrice, as Aesch. Pers. 556.

Τόξαρχος πολιήταις Σουσίδος φίλος ἄκτωρ.

Eur. Herc. fur. 359.

Πρῶτον μὲν Διὸς ἄλσος ἠρήμωσε λέοντος, πυρσοῦ δ' ἀμφεκαλύφθη.

(b) *Dactylicus simplex dupliciter trochaicus.*

´ –
– ◡ ◡ – ◡ – ◡ acatalectus.
´ ◡
– ◡ ◡ – ◡ – catalecticus.

The former is very common in lyric and dramatic poets, especially as the closing rhythm, as Pind. Pyth. II. 8.

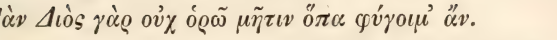
´ ´ ´ –
– – ◡ ◡ – ◡ – ◡ – – ◡ ◡ – ◡ – ◡

Κείνας ἀγαναῖσιν ἐν χερσὶ ποικιλανίους ἐδάμασσε πώλους.

Aesch. Prom. 906.

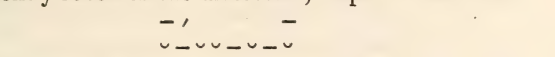
Τὰν Διὸς γὰρ οὐχ ὁρῶ μῆτιν ὅπα φύγοιμ' ἄν.

It frequently receives the anacrusis, Soph. Trach. 957.



Μὴ ταρβαλέα θάνοιμι,

or the basis,



a Glyconeus hypercatalectus, so called, as Aesch. Choeph. 793. 811.

Παλίμποινα θέλων ἀμείψει.
Ὄμμασι δνοφερὰς καλύπτρας.

According to Hephaestion this rhythm was called Sapphicum enneasyllabum or Hipponacteum :

Καὶ κνίσσῃ τινὰ θυμήσας.

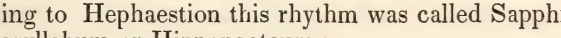
With the iambic or trochaic basis it is the Pindaricum hendecasyllabum, so called :

Ὁ Μουσαγέτας με καλεῖ χορεῦσαι.

With a preceding trochaic dipody it is the *Sapphic verse*, versus Sapphicus hendecasyllabus, of which the sapphic strophe is composed :

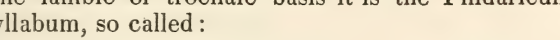
Ποικιλόθρον', ἀθάνατ' Ἀφροδίτα.

If to this rhythm the anacrusis is added, the Alcaicum dodecasyllabum is produced :



Ἰόπλοκ' ἀγνὰ μειλιχόμειδε Σαπφοῖ.

If a cretic follows this measure, the *epionicum tetrametrum catalecticum*, so called, is formed.



Τοιοῦτος εἰς Θήβας πάϊς ἁρμάτεσσ' ὀχήμενος.

The catalectic is likewise very frequent, as Eur. Med. 847

Ἡ πόλις ἢ φίλων.

Pind. Olymp. II. Epod. 1.

Λοιπῷ γένει. τῶν δὲ πεπραγμένων.

If a trochaic dipody with the anacrusis is prefixed, the Alcaicus hendecasyllabus is formed:

Ἄναξ Ἄπολλον, παῖ μεγάλω Διός,

the principal verse of the Alcaic strophe.

The catalectic frequently receives the anacrusis:

Soph. Oed. R. 1186. Pind. Pyth. VII. 6.

Ἰὼ γενεαὶ βροτῶν.
Ναίοντ' ὀνυμάξομαι.

With the basis it is the glyconic:

This dactylic form of the glyconic is the original and pure, as Dorian lyric poetry uses it exclusively. In Pindar the bases are not changed; resolutions are frequent.

Pyth. VIII. Epod. 5.

Ξενάρκειον ἔδεκτο Κίρρᾳθεν ἐστεφανωμένον.

v. 1.

Φιλόφρον Ἀσυχία, Δίκας.

v. 2.

Ὦ μεγιστόπολι θύγατερ.

Pyth. VI. 3.

Ἀναπολίζομεν, ὀμφαλὸν ἐριβρόμου.

The dramatists, too, have this dactylic glyconic, partly singly among other similar measures, as Aesch. Agam. 152.

Νεικέων τέκτονα σύμφυτον,

partly in systems the close of which is formed by the Pherecratean. The Ionian lyric poets, too, have such systems of pure glyconics, which close with a Pherecratean. Besides this dactylic glyconic there is yet another of choriambic rhythm which admits the middle time in the thesis of the closing iamb,

x – ′ –
– ⏑ – ⏑ ⏑ – ⏑ –

in the basis allows bolder rhythms, and admits polyschematist forms. The dramatists use it both singly and in systems.

The glyconic is frequently united with the Pherecratean in one verse, as Aesch. Suppl. 686.

x ′ x –
– ⏑ – ⏑ ⏑ – ⏑ – – – – ⏑ ⏑ – ⏑

Εὐμενὴς δ' ὁ Λύκειος ἔστω πάσᾳ νεολαίᾳ.

If such a verse is used by the line, it is called a *Priapean*, versus Priapeus.

Sometimes an anacrusis precedes the basis of the glyconic.

– x – ′
⏑ – ⏑ – ⏑ ⏑ – ⏑ –

as Soph. Electr. 474.

Καὶ γνώμας λειπομένα σοφᾶς,

or an iambic monometer;

– ′ x – ′
⏑ – ⏑ – – ⏑ – ⏑ ⏑ – ⏑ – Alcmaicum dodecasyllabum.

Κόλπῳ σ' ἐδέξανθ' ἁγναὶ χάριτες Κρόνῳ.

(c) *Dactylicus simplex tripliciter trochaicus.*

′ –
– ⏑ ⏑ – ⏑ – ⏑ – ⏑ acatalectus.

′ ⏑
– ⏑ ⏑ – ⏑ – ⏑ – catalecticus.

The former occurs singly, as Soph. Oed. Col. 130.

Καὶ παραμειβόμεσθ' ἀδέρκτως·

with the anacrusis.

– ′ –
⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑

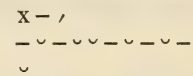
Pind. Nem. II. 2.

Ῥαπτῶν ἐπέων ταπόλλ' ἀοιδοί.

Sappho in Heph.

Πλήρης μὲν ἐφαίνεθ' ἁ σελάνα.
Αἱ δ' ὡς περὶ βωμὸν ἐστάθησαν.

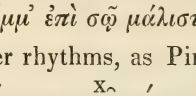
With the basis it is the *Phalaecean verse*, versus Phalaeceus hendecasyllabus.



which is used by the line, especially by Roman lyric poets. It occurs, however, singly, too, as Soph. Phil. 136, 151.

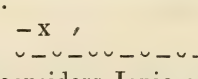
Στέγειν; τί λέγειν πρὸς ἄνδρ' ὑπόπταν;
Φρουρεῖν ὅμμ' ἐπὶ σῷ μάλιστα καιρῷ,

and joined with other rhythms, as Pind. Nem. VII. Epod. 5.



Λόγον Ὀδυσσέος ἢ πάθεν διὰ τὸν ἀδυεπῆ γενέσθ' Ὅμηρον.

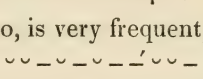
If an anacrusis precedes the phalaecean verse, the following metre is formed:



which Hephaestion considers Ionic with the anaclasis. He quotes as an example:

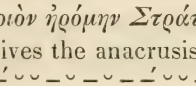
Ἔχει μὲν Ἀνδρομέδα καλὰν ἀμοιβάν.
Σαπφοῖ, τί τὰν πολύολβον Ἀφροδίταν.

The catalectic, too, is very frequent, as Aesch. Suppl. 101.



Αὐτόθεν ἐξέπραξεν ἕμπας, ἑδράνων ἐφ' ἁγνῶν.

Anacreon uses it with an ithyphallic following:



Τὸν λυροποιὸν ἠρόμην Στράττιν, εἰ κομήσει.

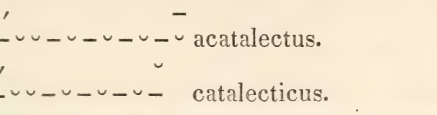
Sometimes it receives the anacrusis, as Eur. Alc. 443.

Λίμναν Ἀχεροντίαν πορεύσας ἐλάτᾳ δικώπῳ,

or the basis, as Pind. Nem. III. Epod. 2.

Ἄκος ὑγιηρὸν ἔν γε βαθυπέδῳ Νεμέᾳ τὸ καλλίνικον φέρει.

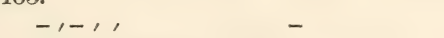
(d) *Dactylicus simplex quadrupliciter trochaicus.*



acatalectus.

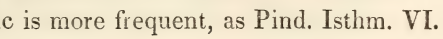
catalecticus.

The former occurs seldom, as, with a double iambic basis, Soph. Oed. R. 463.



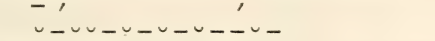
Τίς ὅντιν' ἀ θεσπιέπεια Δελφὶς εἶπε πέτρα,
Ἄῤῥητ' ἀῤῥήτων τελέσαντα φοινίαισι χερσίν;

The catalectic is more frequent, as Pind. Isthm. VI. 2.



Καλῶν ἐπιχωρίων μάλιστα θυμὸν τεόν.

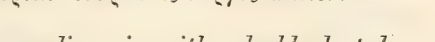
Epod. 1.



Μυρίων ἑτάρων ἐς Ἄργος ἵππιον.

(2) *Logaoedic series with a double dactyl.*

(a) *Dactylicus duplex simpliciter trochaicus.*

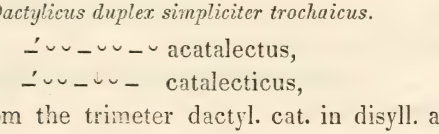


acatalectus,

catalecticus,

do not differ from the trimeter dactyl. cat. in disyll. and in syllabam.

(b) *Dactylicus duplex dupliciter trochaicus.*



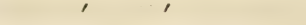
acatalectus.

catalecticus.

The former is the *versus decasyllabus Alcaicus*, so called, and occurs as the closing verse of the Alcaic strophe.

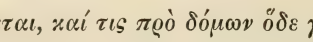
Καί τις ἐπ' ἐσχατιαῖσιν οἰκεῖς.
Virginibus puerisque canto.

Pindar does not use this rhythm, but it is found in the dramatists, as Eur. Rhes. 536.



Γίγνεται, καί τις πρὸ δόμων ὅδε γ' ἐστὶν ἀστήρ.

With a preceding monometer troch. with an anacrusis:



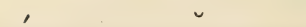
Simonides: *Ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις.*

As an example of the catalectic verse take Aesch. Prom. 165.

Γένναν· οὐδὲ λήξει πρὶν ἂν ἢ κορέσῃ κέαρ.

(c) *Dactylicus duplex tripliciter trochaicus.*

acatalectus.



catalecticus.

The former, as Soph. Electr. 1413.

Ὦ πόλις, ὦ γενεὰ τάλαινα, νῦν σε.

Pind. Nem. V. 2.

Ἑσταότ'. ἀλλ' ἐπὶ πάσας ὁλκάδος ἔν τ' ἀκάτῳ, γλυκεῖ' ἀοιδά,

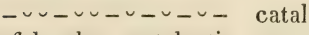
the latter, Soph. Electr. 1414.

Μοῖρα καθαμερία φθίνει, φθίνει.

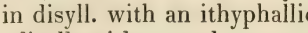
Pind. Nem. VI. 7.

Οἵαν τιν' ἔγραψε δραμεῖν ποτὶ στάθμαν.

(d) *Dactylicus duplex quadrupliciter trochaicus.*



acatalectus.



catalecticus.

Both doubtful; the acatalectic may be considered as a trimeter cat. in disyll. with an ithyphallic, the catalectic as a trimet. cat. in disyll. with a troch. cat. tripody.

(3) *Lagaoedic series with a triple dactyl.*

(a) *Dactylicus triplex simpliciter trochaicus.*

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ acatalectus.

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – catalecticus.

They do not differ from the tetrameter dact. cat. in disyll. and in syllab.

(b) *Dactylicus triplex dupliciter trochaicus.*

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – acatalectus.

– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – catalecticus.

The former is the versus Praxilleus:

Ὦ διὰ τῶν θυρίδων καλὸν ἐμβλέποισα,
Παρθένε τὰν κεφαλὰν, τὰ δ' ἔνερθε νύμφα.

Pindar does not use it, but it is found in the dramatists, as Soph. Ant. 134, 135.

Ἀντίτυπα δ' ἐπὶ γᾷ πέσε ταναλωθεὶς
Πύρφορος, ὃς τότε μαινομένᾳ ξὺν ὁρμᾷ.

With the anacrusis it is the *versus Archebuleus*, which the Alexandrians used by the line:

⏑ ⏑
– ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

The dramatists and Pindar have the catalectic, as Aesch. Agam. 145.

⏑ x
– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – –

Ἀξιὰ μὲν κατάμομφα δὲ φάσματα στρουθῶν.

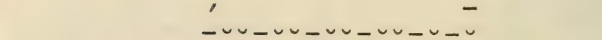
Pind. Pyth. XI. 1.

x ⏑ x –
– – ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – – ⏑

Κάδμου κόραι, Σεμέλα μὲν Ὀλυμπιάδων ἀγνιᾶτις.

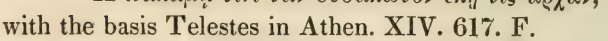
(4) *Logaoedic series with a quadruple dactyl.*

Of these the dactylicus quadruplex dupliciter troch. acat. alone seems to have been in use, as Aesch. Prom. 165.



Ἦ παλάμᾳ τινὶ τὰν δυσάλωτον ἕλῃ τις ἀρχάν,

with the basis Telestes in Athen. XIV. 617. F.



Ἆ γὰρ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλωθώ.

B. Rising, Anapaestic Rhythms.

(1) *Rational Anapaests.*

The anapaest is the reversed dactyl ⏑⏑–. Belonging to the equal kind it shares with the dactyl in the character of dignity and force, but being a rising rhythm, is more lively than the other (P. I. ch. 1. p. 8). But its character is changed according to the various modifications of which its measure is capable. The lyric poets commonly used the anapaest in such a manner as to leave it its original form, and to avoid even the contraction into the spondee as far as possible. The Dorians made a peculiar use of the anapaestic rhythm. They used it for military marching songs (*ἐμβατήρια*), in which they permitted the contraction of the thesis. The tragic poets treated the anapaest in systems with more freedom, admitting the dactyl for the anapaest –⏑⏑. The comic poets employed, though seldom, even the proceleusmatic ⏑⏑⏑⏑.

The caesura which happens on the thesis, would weaken the rhythm; on this account anapaestic series delight in the masculine diaeresis (P. I. ch. 11. p. 39).

The catalexis is in syllabam alone ⏑⏑–⏑⏑–⏑⏑–⏑ (P. I. ch. 7. p. 27).

The shortening of the long by the hiatus is permitted not only in the two shorts of the thesis, as Aesch. Pers. 39.

Καὶ ἑλειοβάται ναῶν ἐρέται,

Aristoph. Nub. 352.

Λύκοι ἐξαίφνης ἐγένοντο,

but also, though more rarely, in the two shorts of the dactyl which stands for the anapaest, as Eur. Hec. 125. Aesch. Pers. 60.

Τὼ Θησείδα δ', ὄζω Ἀθηνῶν.
Οἴχεται ἀνδρῶν.

Anapaestic series are measured partly by feet, partly by dipodies. The former are more rapid, and therefore rarely have the contraction of the thesis.

(1) *The Monopody.—Monopodia anapaestica.*

⏑ ⏑ –

It is frequently prefixed to other rhythms as an introduction, as Pind. Nem. VI. 5.

⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ –

Νόον ἤτοι φύσιν ἀθανάτοις.

Eur. Herc. fur. 680.

⏑ ⏑ – – ⏑ ⏑ – – ⏑ – ⏑ ⏑ – –

Ἔτι τὰν Ἡρακλέους καλλίνικον ἀείσω.

If the anapaest stands for the trochaic basis, it is to be measured as a trochee ⏑ ⏑ –, as Arist. Ran. 1322.

⏑ ⏑ – ⏑ ⏑ – ⏑ – (Glyconeus.)

Περίβαλλ', ὦ τέκνον, ὠλένας.

(2) *The Dipody.—Dipodia anapaestica.*

⏑ ⏑ – ⏑ ⏑ –

(a) *The Monometer.—Monometer anapaesticus.*

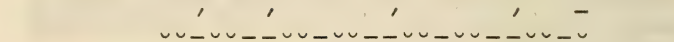
– ⏑ –
⏑ ⏑ – ⏑ ⏑ – acatalectus.
– ⏑ –
⏑ ⏑ – ⏑ catalecticus.

Of dipodies, sometimes verses, sometimes systems are composed.

The monometer is either used singly among dimeters, *basis anapaestica*, or it occurs singly in the lyric and dramatic poets, or in connection with other rhythms, as Pind. Olymp. XI. Epod. 6.

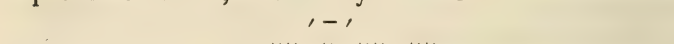
Ἀχιλεῦ Πάτροκλος.
Ἀποθέσθ' ἄπορον.

Aeschyl. Pers. 72.



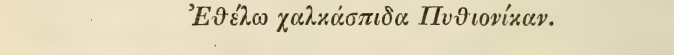
Ἀθαμαντίδος Ἕλλας, πολύγομφον ὅδισμα ζυγὸν ἀμφιβαλὼν αὐχένι πόντου.

The catalectic monometer ⏑⏑–⏑ (Paeon tertius) is used before other rhythms as an introduction; a basis with an anapaestic anacrusis, as Pind. Pyth. IX. 1.

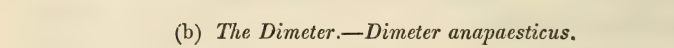


Ἐθέλω χαλκάσπιδα Πυθιονίκαν.

(b) *The Dimeter.—Dimeter anapaesticus.*



acatalectus.



catalecticus.

The former is the principal element of anapaestic systems. It occurs, however, singly also among other rhythms, as Soph. Oed. R. 469, 470.

Ἔνοπλος γὰρ ἐπ' αὐτὸν ἐπενθρώσκει
Πυρὶ καὶ στεροπαῖς ὁ Διὸς γενέτας.

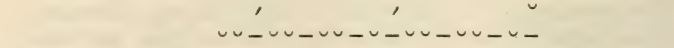
With the arses resolved, some metrical writers have called it after Hephaestion, Proceleusmaticum tetrametrum Aristophaneum.

Τίς ὄρεα βαθύκομα τάδ' ἐπέσντο βροτῶν.

The catalectic dimeter or the *paroemiac* is sometimes used by the line, sometimes serves as the close of anapaestic systems, and sometimes occurs singly among other rhythms, as Soph. Philoct. 1135.

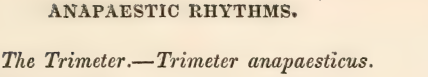
Πολυμηχάνου ἀνδρὸς ἐρέσσῃ.

Pind. Pyth II. 4.



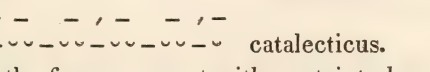
Μέλος ἔρχομαι ἀγγελίαν τετραορίας ἐλελίχθονος.

(c) *The Trimeter.—Trimeter anapaesticus.*



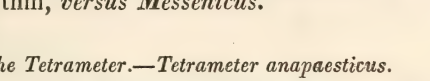
Instances of the former cannot with certainty be pointed out; the latter was used by the line, among the Spartans, as a marching rhythm, *versus Messenicus.*

(d) *The Tetrameter.—Tetrameter anapaesticus.*

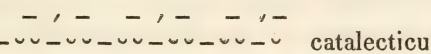


The acatalectic is found repeated by the line in the Roman comic writers. The Spartans used the catalectic by the line in marching songs, and the comedians, particularly Aristophanes, employed it very frequently.

(3) *The Tripody.—Tripodia anapaestica.*

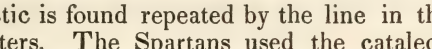


Both appear in combination with other rhythms, as Pind. Nem. VI. 4.



Μένει οὐρανός. ἀλλά τι προσφέρομεν ἔμπαν ἢ μέγαν.

Soph. Phil. 1178.



Φίλα μοι, φίλα ταῦτα παρήγγειλας, ἑκόντι τε πράσσειν.

Pind. Olymp. XIII. 1.

Τρισολυμπιονίκαν.

(4) *The Tetrapody.—Tetrapodia anapaestica.*

˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ catalectica,

are not distinguished from the acatalectic and catalectic dimeter.

(5) *The Pentapody.—Pentapodia anapaestica.*

˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – acatalecta.

˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ catalectica.

Very rare; for an example of the acatalectic take Arist. Acharn. 285.

Σὲ μὲν οὖν καταλεύσομεν, ὦ μιαρὰ κεφαλή,

and of the catalectic, Eur. Herc. fur. 1018.

Τότε μὲν περισαμότατος καὶ ἄριστος.

(6) *The Hexapody.—Hexapodia anapaestica.*

˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – acatalecta,

˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ ˘ – ˘ catalectica,

are not to be distinguished from the acatalectic and the catalectic trimeter. According to Servius, the former was used by Stesichorus, hence called *metrum Stesichorium*, the latter by Alcman, hence called *metrum Alcmanium*.

The longer anapaestic metres, which Servius mentions: the *Simonideum*, a trimeter hypercatalectic., so called, or a *heptapod. cat.*, the *Alcmanium*, a tetrameter brachyc. so called, or a heptapodia acat. and the Aristophanium, or the tetram. acat. or octapodia acat. seem to rest on erroneous divisions.

(2) *Irrational Anapaests.*

Logaoedic Series.

The irrational anapaest is distinguished from the rational, as the irrational dactyle is from the rational, namely by the smaller extension, and the stronger intensity of the arsis (P. I. ch. 4. p. 17). It thus approaches the iambic rhythm and is therefore readily combined with it. Such anapaestic iambic series are called *logaoedic*, *λογαοιδικοί*.

The cyclic anapaests, so called, are analogous to the irra-

tional dactyles, which do not end in trochees. They are not measured by dipodies, and may usually be recognized by the caesura. The thesis seems to be rarely contracted, and the substitution of the dactyle and proceleusmatic could not be allowed on account of the irrational arsis.

The grammarians class also Trim. dactyl. cat. in disyll. with the anacrusis, which they call *ἑφθημιμερές*, among the cyclic anapaests, either because in some poets, it might in reality take also the anapaestic anacrusis, or because such verses as

Ἐρέω, πολὺ φίλταθ' ἑταίρων,
Φιλέειν στυγνόν περ ἐόντα,

where *ἐρέω, φιλέειν* are to be read as dissyllables, led to the mistaken supposition that the verse begins with the anapaestic anacrusis. As an example of such a cyclic-anapaestic verse, Hephaestion cites from Archilochus:

Ἐρασμονίδη Χαρίλαε,

and with a long anacrusis:

Δήμητρί τε χεῖρας ἀνέξων.

With such lighter anapaests, the iambic and anapaestic logaoedic rhythms akin to them, seem very readily to have been intermingled.

As an example of such cyclic anapaests, Hermann correctly cites Luc. Tragopod. 190—202, and Arist. Av. 1313—1322.

Ταχὺ δ' ἂν πολυάνορα τὰν πόλιν
Καλοῖ τις ἀνθρώπων. —
Τύχη μόνον προσείη. —
Κατέχουσι δ' ἔρωτες ἐμᾶς πόλεως. —
Θᾶττον φέρειν κελεύω. —
Τί γὰρ οὐκ ἔνι ταύτῃ
Καλὸν ἀνδρὶ μετοικεῖν;
Σοφία, Πόθος, ἀμβρόσιαι Χάριτες,
Τό τε τῆς ἀγανόφρονος Ἡσυχίας
Εὐάμερον πρόσωπον.

The same law which we have applied to these, holds with respect to the logaoedic anapaests, which in general are less common than the dactylic: namely, that a logaoedic series

cannot have more than six feet, and therefore the number of the anapaests is in the inverse proportion to that of the iambs.

The most common are the following.

(1) *Logaoedic series with a simple anapaest.*

(a) *Anapaesticus simplex simpliciter iambicus.*

˘ ˘ – ˘ – acatalectus.

˘ ˘ – ˘ catalecticus.

The former occurs sometimes singly, as Pind. Nem. VI. Epod. 6.

Νεμέᾳ δὲ τρίς,

sometimes in combination with other rhythms, as Pind. Olymp. XIII. 5.

˘ ˘ – ˘ – – ˘ ˘ – ˘ ˘ – ˘

Πρόθυρον Ποτειδᾶνος, ἀγλαόκουρον.

The latter is not distinguished from the Dimet. anapaest. catal.

(b) *Anapaesticus simplex dupliciter iambicus.*

˘ ˘ – ˘ – ˘ – acatalectus.

˘ ˘ – ˘ – ˘ catalecticus.

Soph. Ant. 611.

˘ ˘ – ˘ – ˘ – – – – ˘ ˘ – ˘ –

Τό τ' ἔπειτα καὶ τὸ μέλλον καὶ τὸ πρὶν ἐπαρκέσει.

Eur. Heracl. 380.

Πόλιν, ἀλλ' ἀνάσσου.

(c) *Anapaesticus simplex tripliciter iambicus.*

˘ ˘ – ˘ – ˘ – ˘ – acatalectus.

˘ ˘ – ˘ – ˘ – ˘ catalecticus.

The former is found but seldom, as Aristoph. Thesm. 312.

Δεχόμεσθα καὶ θεῶν γένος,

the latter more frequently, as Aesch. Agam. 691, 692.

Προκαλυμμάτων ἔπλευσε
Ζεφύρου γίγαντος αὔρᾳ.

Such a verse must not be confounded with an Anacreontic.

(d) *Anapaesticus simplex quadrupliciter iambicus.*

˘ ˘ – ˘ – ˘ – ˘ – ˘ – acatalectus.

˘ ˘ – ˘ – ˘ – ˘ – ˘ catalecticus.

The former seems not to occur; the latter is found, as Pind. Olymp. IV. 9.

Χαρίτων ἕκατι τόνδε κῶμον.

(2) *Logaoedic series with double anapaest.*

(a) *Anapaesticus duplex simpliciter iambicus.*

˘ ˘ – ˘ ˘ – ˘ – acatalectus.

˘ ˘ – ˘ ˘ – ˘ catalecticus.

The former, as Pind. Olymp. IX. 1.

Τὸ μὲν Ἀρχιλόχου μέλος.

Eur. Ion. 468.

Ἱκετεύσατε δ', ὦ κόραι.

The latter is not distinguished from the Tripodia anap. cat.

(b) *Anapaesticus duplex dupliciter iambicus.*

˘ ˘ – ˘ ˘ – ˘ – ˘ – acatalectus.

˘ ˘ – ˘ ˘ – ˘ – ˘ catalecticus.

Eur. Electr. 586.

Κατέλαμψας, ἔδειξας ἐμφανῆ.

Aesch. Prom. 548.

Ὀλιγοδρανίαν ἄκικυν.

Pind. Pyth. X. 6.

˘ ˘ – ˘ ˘ – ˘ – ˘ – ˘ – ˘ –

Ἀγαγεῖν ἐπικωμίαν ἀνδρῶν κλυτὰν ὅπα.

(c) *Anapaesticus duplex tripliciter iambicus.*

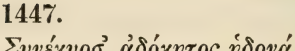
Eur. Ion. 1447.

Συνέκυρσ' ἀδόκητος ἡδονά; πόθεν.

Pind. Isthm. VI. 1.

Τίνι τῶν πάρος, ὦ μάκαιρα Θῆβα.

(d) *Anapaesticus duplex quadrupliciter iambicus.*



The catalectic only appears to have been used, as Aesch. Prom. 546.

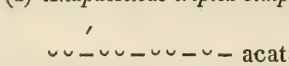
Τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης.

Pind. Fragm. Hyporch. 2.

Ὅς ἁμαξοφόρητον οἶκον οὐ πέπαται.

(3) *Logaoedic series with triple anapaest.*

(a) *Anapaesticus triplex simpliciter iambicus.*



Lucian used the acatalectic mingled with the catalectic, Tragopod. v. 87. sqq. Once, in a proper name, he has a spondee in the catalectic verse:

Μοῖρα Κλωθὼ τότ' ἔλουσεν.

Elsewhere the acatalectic verse is also found singly, as Arist. Thesm. 367.

Ἀσεβοῦσ', ἀδικοῦσί τε τὴν πόλιν.

The catalectic verse is not distinguished from the tetram. anap. catal.

(b) *Anapaesticus triplex dupliciter iambicus.*

Arist. Av. 451.

Δολερὸν μὲν ἀεὶ κατὰ πάντα δὴ τρόπον.

Soph. Ant. 356, 357.

Ὀργὰς ἐδιδάξατο καὶ δυσαύλων.
Ποτὲ μὲν κακὸν, ἄλλοτ' ἐπ' ἐσθλὸν ἕρπει.

(4) *Logaoedic series with quadruple anapaest.*

(a) *Anapaesticus quadruplex simpliciter iambicus.*

Soph. Trach. 842.

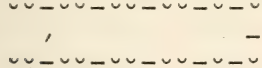
Μεγάλαν προσορῶσα δόμοισι βλάβαν νέων.

Aesch. Prom. 558.

Ἰότατι γάμων, ὅτε τὰν ὁμοπάτριον.

The catalectic is not to be distinguished from the Pentapodia anap. cat.

(b) *Anapaesticus quadruplex dupliciter iambicus.*



The catalectic verse is the *Versus Archebuleus* with the dissyllabic anacrusis, see p. 97, as,

Ἀγέτω θεὸς, οὐ γὰρ ἔχω δίχα τῶνδ' ἀείδειν·

CHAPTER III.

RHYTHMS, WHOSE GROUND FOOT IS FIVE-TIMED.—THE ONE AND A HALF OR PAEONIC KIND.

A. Falling, Cretic Rhythms.

(a) *Cretics with rational thesis.*

The cretic consists of five times, which are proportioned to each other, as 3 : 2. The subordinate relation of the arsis is the trochaic, 2 : 1; that of the thesis, dactylic, 1 : 1; hence the foot takes the following forms:

a : 3 = t : 2 — ˘ ˘ ˘ | ˘ ˘

a : 2 = t : 1 | a : 1 = t : 1.

The following contractions are accordingly allowed: ´ – ˘ – Creticus, – ˘ ˘ ˘ Paeon primus. ´ ^ ˘ ˘ ˘ – Paeon quartus. (P. 1. ch. 5. p. 21).

The cretic is the appropriate measure of Paeans; it is besides sometimes employed in tragedy, especially by Aeschylus, and particularly in poems in the Phrygian mood, of a wild, enthusiastic character. The cretic rhythm is, however, chiefly used in comedy, especially in the resolved forms.

As the foot has a masculine ending, it is more inclined to the diaeresis than to the caesura (P. I. ch. 11. p. 40). The acatalexis is common. The catalexis is merely in disyllabum ´ ´ –
– ˘ – – ˘; for that in syllabam is transformed into the trochaic ´ –
dipody – ˘ – ˘, which is frequently appended as a sort of close to cretic rhythms. This trochaic closing rhythm is also frequently lengthened:

´ ´ –
– ˘ – – ˘ – ˘ –

´ ´
– ˘ – – ˘ – ˘ – ˘ –

If the cretic is resolved, sometimes one, sometimes the other form predominates:

⏑́⏑⏑ – ⏑́⏑⏑ – ⏑́⏑⏑ – ⏑́⏑⏑ – fourth paeons.

– ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – first paeons.

An anacrusis or basis, trochaic as well as iambic, may be prefixed to the cretic rhythms. The iambic basis is the more frequent.

The Romans used the middle time in the thesis of the cretic; but they liked to conceal the long in this place by the pronunciation, and never permitted its resolution. Hence the choriamb cannot stand for the cretic.

The most common measures are the following:

(1) *The Monopody or the Monometer.—Monometer creticus.*

– ⏑ –
⏑⏑ ⏑⏑

It occurs sometimes singly, as Soph. Elec. 507.

Τᾷδε γᾷ,

and so also sometimes in the systems among dimeters.

It is very frequently combined with other rhythms, and then stands either at the beginning, in the middle, or at the end, as Pind. Olymp. II. Epod. 3.

⏑́⏑⏑ – – ⏑ – ⏑ – ⏑́⏑⏑ – – ⏑ –

Χρόνος ὁ πάντων πατὴρ δύναιτο θέμεν ἔργων τέλος.

Pind. Olymp. V. 3.

⏑⏑ – ⏑⏑ – ⏑ – – ⏑ – – ⏑ – ⏑ – ⏑

Ἀκαμαντόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα.

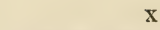
Aeschyl. Choeph. 605.

x – – – ⏑ – – ⏑ – ⏑ – ⏑ – – ⏑ –

Τὰν ἁ παιδολύμας τάλαινα Θεστιὰς μήσατο.

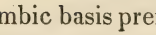
With the anacrusis ⏑ – ⏑ – it is not distinguished from the iambic dipody.

With the trochaic basis, the cretic resembles either the trochaic catalectic tripody, – ⏑ – ⏑ –, or the dochmius, – – – ⏑ –. Sometimes the basis is found with the anacrusis prefixed (an apparent dochmius with the anacrusis), as Soph. Elec. 171.

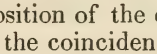


Ἀεὶ μὲν γὰρ ποθεῖ.

With the iambic basis prefixed, the cretic gives the dochmius



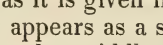
The composition of the dochmius is indeed arrhythmic, on account of the coincidence of the arses, but the parts themselves are rhythmical. We speak here only of the pure dochmius, as it is given in the above scheme, in which the iamb never appears as a spondee, and the thesis of the cretic never takes the middle time. Thus Pindar used it with kindred rhythms, or by itself; he never repeats it. He has by preference only the following forms:



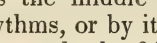
Pyth. V. 6.

Σύ τοι νῦν κλυτᾶς.

Olymp. I. Epod. 7.



Δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

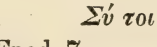


Pyth. VII. 7.

Ἐπιφανέστερον.

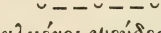
Olymp. I. 2.

Ἄτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλούτου.

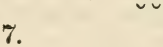


Pyth. V. 4.

Πολύφιλον ἑπέταν.



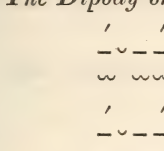
Pyth. V. Epod. 1.



Ἀπολλώνιον ἄθυρμα. τῷ σε μὴ λαθέτω.

The dramatists use the dochmius with irrational theses, which will be considered hereafter.

(2) *The Dipody or the Dimeter.—Dimeter creticus.*



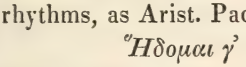
The acatalectic dimeter is the principal element of cretic systems. But it also occurs singly, and in combination with other rhythms, as Arist. Pac. 1127.

Ἥδομαι γ' ἥδομαι.

Soph. Trach. 205.

Ἀνολολύξατε δόμοις.

Aesch. Agam. 238.

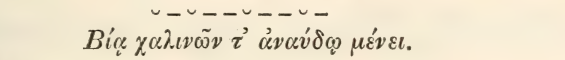


Βίᾳ χαλινῶν τ' ἀναύδῳ μένει.

Pind. Olymp. II. 4.

Ἀκρόθινα πολέμου.

Pind. Olymp. V. Epod. 2.

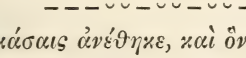


Νικάσαις ἀνέθηκε, καὶ ὃν πατέρ' Ἄκρων' ἐκάρυξε καὶ τὰν νέοικον ἕδραν.

The Latin comic writers sometimes use a dimeter among tetrameters, as Plaut. Capt. II. 1, 17.

Unum exoráre vos sínite nos: — quídnam id est?
Ut sine his árbitris
Atque a vobís nos detís loquendí locum.

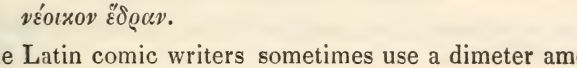
Trochaic closes are frequently appended to the dimeter:



Plaut. Most. III. 2. 1.

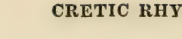
Mélius anno hóc mihi nón fuit domi.

Aeschyl. Agam. 224.



Πρωτοπήμων. ἔτλα δ' οὖν θυτὴρ γενέσθαι θυγατρὸς γυναικοποίνων πολέμων ἀρωγάν.

The dimeter often receives the anacrusis:



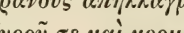
and therefore resembles a monometer iambicus with a cretic, as Aesch. Choeph. 436, 437.

Ἕκατι μὲν δαιμόνων,
Ἕκατι δ' ἁμᾶν χερῶν.

Arist. Pac. 1128 sqq.

Κράνους ἀπηλλαγμένος
Τυροῦ τε καὶ κρομμύων.
Οὐ γὰρ φιλῃδῶ μάχαις.

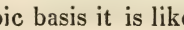
With the iambic basis it is like the dochmius with a following cretic:



as Aesch. Agam. 1081.

Ἀγνιᾶτ' ἀπόλλων ἐμός.

The catalectic dimeter is more unusual, as Pind. Pyth. IX. 2.

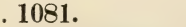


Σὺν βαθυζώνοισιν ἀγγέλλων

Aristoph. Lys. 783.

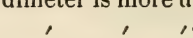
Αὐτὸς ἔτι παῖς ὤν.

It is sometimes also found with the anacrusis, as Soph. Elec. 504 sqq.



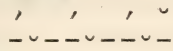
Ὦ Πέλοπος ἀ πρόσθεν
Πολύπονος ἱππεία,
Ὡς ἔμολες αἰανὴ
Τᾶδε γᾶ.
Εὖτε γὰρ ὁ ποντισθεὶς
Μυρτίλος ἐκοιμάθη·

Arist. Lys. 787.

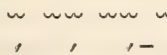


Κἀν τοῖς ὄρεσιν ᾤκει.

(3) *The Tripody or the Trimeter.—Trimeter creticus.*



acatalectus.



catalecticus.

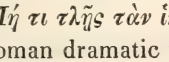
The former is often found singly, as Aesch. Suppl. 428.

Μή τι τλῇς τὰν ἱκέτιν εἰσιδεῖν.

also in the Roman dramatic poets, as Plaut. Rud. III. 4, 61.

Heús, Palaestra! — óbsecro, quí vocat? —
Ampelisca, heús! — quis est, quí vocat?

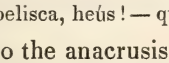
It receives also the anacrusis:



a *monometer iambicus with a cretic dimeter*, as Pind. Pyth. V. 9.

Ἕκατι χρυσαρμάτου Κάστορος,

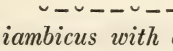
and the iambic basis:



a *dochmius with a cretic dimeter*, as Aesch. Agam. 1118.

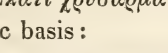
Κατολολυξάτω θύματος λευσίμου.

Trochaic prolongations are likewise frequent, as Aesch. Eum. 323.



Κλῦθ'. ὁ Λατοῦς γὰρ ἱνίς μ' ἄτιμον τίθησι.

Aesch. Agam. 180.



Μνησιπήμων πόνος, καὶ παρ' ἄκοντας ἦλθε σωφρονεῖν.

The catalectic trimeter occurs more rarely, as Aesch. Agam. 1142.

Νόμον ἄνομον, οἷά τις ξονθά.

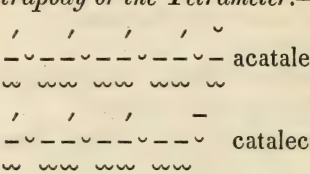
If the verse takes an anacrusis, and the anacrusis appears as a long, there results an apparent *trimeter palimbacchius:*

Σοί, Φοῖβε, Μοῦσαί τε, συμβῶμεν.

The catalectic trimeter also sometimes occurs in the Roman comic writers, as Plaut. Rud. IV. 3. 10.

Té mihi nón fore infidum.

(4) *The Tetrapody or the Tetrameter.—Tetrameter creticus.*



The acatalectic tetrameter was often used by the Greek comic poets, as Arist. Vesp. 419.

Κεἴ τις ἄλλος προέστηκεν ὑμῶν κόλαξ.

Arist. Georg. in Hephaestion:

Ἐν ἀγορᾷ δ' αὖ πλάτανον εὖ διαφυτεύσομεν.

Arist. Acharn. 976.

Αὐτόματα πάντ' ἀγαθὰ τῷδέ γε πορίζεται.

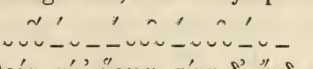
The Roman tragic and comic poets also have the tetrameter very frequently, as Ennius in Cic. Tusc. Quaest. III. 19.

Quíd petam praésidi aut éxsequar? quóve nunc
Aúxilio éxilî aút fugae fréta sim?
Arce et urbe órba sum, quo áccidam? quo ápplicem?

Plaut. Rud. I. 3. 31.

Hóc quod indúta sum, súmmae opes óppido.
Néc cibum, néc locum técta quo sím, scio.

It occurs with the anacrusis in Pindar and the tragedians:



a *monometer iamb. with a cretic trimeter,* Pind. Olymp. II. 5.

Θήρωνα δὲ τετραορίας ἕνεκα νικαφόρου.

Soph. Elec. 1419.

Τελοῦσ' ἀραί· ζῶσιν οἱ γᾶς ὑπαὶ κείμενοι,

with a preceding iamb, Pind. Olymp. II. 2.

Τίνα θεόν, τίν' ἥρωα, τίνα δ' ἄνδρα κελαδήσομεν;

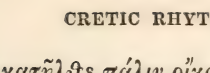
The comic poets have likewise the catalectic, as Arist. Lys. 792.

Κοὐκέτι κατῆλθε πάλιν οἴκαδ' ὑπὸ μίσους.

Plaut. Trin. II. 1. 17.

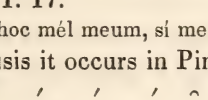
Dá mihi hoc mél meum, sí me amas, si aúdis.

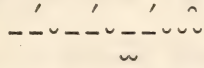
With the anacrusis it occurs in Pind. Olymp. II. Epod. 4.



Λάθα δὲ πότμῳ σὺν εὐδαίμονι γένοιτ' ἄν.

(5) *The Pentapody or the Pentameter.—Pentameter creticus.*


acatalectus.


catalecticus.

The former is sometimes used by the line in the Alexandrian writers, sometimes singly by the comic poets, as Arist. Ach. 972.

Οἵ' ἔχει σπεισάμενος ἐμπορικὰ χρήματα διεμπολᾶν.

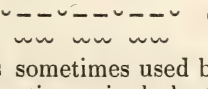
Theopompus especially is said to have used it, hence *versus Theopompeus*, as,

Πάντ' ἀγαθὰ δὴ γέγονεν ἀνδράσιν ἐμῆς ἀπὸ συνουσίας.

Among the lyric poets Bacchylides used it by the line.

The catalectic pentameter seems not to have been in use.

(6) *The Hexapody or the Hexameter.—Hexameter creticus.*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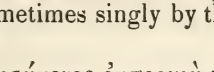

catalecticus.

The former is said to have been used by Bacchylides, hence *metrum Bacchylideum*, but the verses cited by Dionys. Hal. seem rather to form a cretic system. See below.

The comic poets have the hexameter, as Arist. Acharn. 210, 211.

Ἐκπέφευγ', οἴχεται φροῦδος. οἴμοι τάλας τῶν ἐτῶν τῶν ἐμῶν.

Οὐκ ἂν ἐπ' ἐμῆς γε νεότητος, ὅτ' ἐγὼ φέρων ἀνθράκων φορτίον.

It is found with the anacrusis, Arist. Aves 410.

Τύχη δὲ ποία κομίζει ποτ' αὐτὼ πρὸς ὄρνιθας ἐλθεῖν;
— ἔρως
Βίου διαίτης τε καὶ σοῦ ξυνοικεῖν τέ σοι καὶ ξυνεῖναι τὸ πᾶν.

The catalectic hexameter, according to Hephaestion, was used by Alcman, hence *Versus Alcmanius.*

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρως, οἷα παῖς, παίσδει, Ἄκρ' ἐπ' ἄνθη καβαίνων, ἃ μή μοι θίγῃς τῷ κυπαιρίσκῳ.

(b) *Cretics with the irrational thesis.*

The Greek tragedians, and after them the older comic writers, allowed themselves, particularly in those choral songs, in which the greatest distraction of feeling or the deepest sorrow prevails, certain licenses as to measure, which do not occur in the Dorian lyric poetry. With this less strict observance of the lyrical laws (*ἀνωμαλία*) there probably was also connected a great freedom in the singing and the musical accompaniment, and this delivery, like the modern recitative, is called by Aristotle (Prob. IX. 6.) *παρακαταλογή*. The inventor of it according to Plutarch (de Mus. 1141. A.) was Archilochus.

The cretic, in this *paracataloge*, might also take the middle time, especially in certain combinations:

/ –
– ◡ –

hence we will call it the *irrational cretic.*

It most frequently appears with the iamb prefixed as a dochmius:

– / / –
◡ – – ◡ –

In this measure, all the longs, except the two irrational ones, can be resolved. If the dochmius does not close the system or the rhythmical series, then two shorts may also be put for the last long; at the close, only the long or the short stands.

The shortening of a long by the hiatus takes place in the dochmius, only in the two shorts, which stand for the first arsis, as,

Ὤμοι ἐμῶν νόστων.
Εἴθε μοι ὀμμάτων.

The dochmius has thirty-two different forms, all of which, however, are not equally in use.

1. ⏑ – – ⏑ – *μεθεῖται στρατός.* Aesch. Sept. 79.
2. ⏑ ⏑ – ⏑ – *στρατόπεδον λιπών.* Aesch. Sept. 79.
3. ⏑ – ⏑ ⏑ – *σύ τ᾽ ὦ Διογενές.* Aesch. Sept. 128.
4. ⏑ ⏑ ⏑ ⏑ ⏑ – *ἄγετέ μ᾽ ὅτι τάχος.* Soph. Ant. 1323.
5. – – – ⏑ – *ὤμοι μοι, τάδ᾽ οὐκ.* Soph. Ant. 1317.
6. – ⏑ ⏑ – ⏑ – *δουλοσύνας ὕπερ.* Aesch. Sept. 112.
7. – – ⏑ ⏑ – *Ὄγκα πρὸ πόλεως.* Aesch. Sept. 164.
8. – ⏑ ⏑ ⏑ ⏑ – *ῥεῖ πολὺς ὅδε λεώς.* Aesch. Sept. 80.
9. ⏑ – – – – *ἰὼ δύστανος.* Soph. Ant. 850.
10. ⏑ ⏑ ⏑ – – – *ἀνοσίων ἀνδρῶν.* Aesch. Sept. 566.
11. ⏑ – ⏑ ⏑ – –
12. ⏑ ⏑ ⏑ ⏑ ⏑ – – *ἀθά-νατος ἀπροφάσιστος.* Eur. Bacch. 1003.
13. – – – – – *ἔχθεις Ἀτρείδας.* Soph. Phil. 511.
14. – ⏑ ⏑ – – – *πρὸς τίνος ἀνθρώπων.* Eur. Hec. 696.
15. – – ⏑ ⏑ – –
16. – ⏑ ⏑ ⏑ ⏑ – – *ἁλμυρὸν ἐπὶ πόντον.* Eur. Hipp. 1273.

The following forms can only be used when they occur in combination with other rhythms.

17. ⏑ – – ⏑ ⏑ ⏑ *πολίταις ἔπαθον.* Aesch. Eum. 790.

18. ⏑⏑⏑ – ⏑⏑⏑ *ἀπάγετ' ἐκτόπιον.* Soph. Oed. R. 1340.

19. ⏑ – ⏑⏑⏑⏑⏑ *θεὸς τότ' ἄρα τότε.* Soph. Ant. 1273.

20. ⏑⏑⏑⏑⏑⏑⏑⏑ *τὸν ἄμαχον ἀπόλεμον.* Aesch. Agam. 769.

21. – – – ⏑⏑⏑

22. – ⏑⏑ – ⏑⏑⏑ *τὸν καταρατότατον.* Soph. Oed. R. 1345.

23. – – ⏑⏑⏑⏑⏑ *πῶς φῇς; ἄφατον ἄφα-τον.* Eur. Ion. 782.

24. – ⏑⏑⏑⏑⏑⏑⏑ *τᾶς πάρος ἔτι χάριτος.* Soph. Elec. 1266.

25. ⏑ – – – ⏑⏑ *Ὀρέσταν τηλύγε-τον.* Eur. Iph. T. 827.

26. ⏑⏑⏑ – – ⏑⏑ *ὅτε τε σύριγγες ἔ-κλαγξαν.* Aesch. Sept. 205.

27. ⏑ – ⏑⏑ – ⏑⏑

28. ⏑⏑⏑⏑⏑ – ⏑⏑ *γένος ἄγονον αὐτίκα.* Eur. Herc. fur. 886.

29. – – – – ⏑⏑

30. – ⏑⏑ – – ⏑⏑

31. – – ⏑⏑ – ⏑⏑

32. – ⏑⏑⏑⏑ – ⏑⏑

The forms with the long thesis of the cretic occur most frequently in the commatic songs of tragedy. The most common are the forms 1, 2, 4, 5, 6, 9, 10, 12, 14. The forms 11, 15, 27 and 31 were not in use. Of the forms 21, 29, 30 and 32, no certain examples can be pointed out.

The dochmii were sometimes repeated as a system, sometimes they occur in combination with other rhythms.

As the dochmius begins with a thesis, those rhythms, properly speaking, can only precede it, which close with the arsis, as an iamb:

– ⏑ – ⏑ ⏑ –
⏑ – ⏑ – – ⏑ –

Aesch. Sept. 78, 166.

Θρεῦμαι φοβερὰ μεγάλ᾽ ἄχη,
Ἰὼ παναλκεῖς θεοί.

Eur. Phoen. 1287, 1288.

Ἔλεος ἔλεος ἔμολε ματέρος δειλαίας,
Δίδυμα τέκεα πότερος ἆρα πότερον αἱμάξει.

An iambic dimeter: Aesch. Agam. 1100.

Ἰὼ πόποι τί ποτε μήδεται ;

and longer iambic series, as Aesch. Eum. 778.

Ἰὼ θεοὶ νεώτεροι παλαιοὺς νόμους.

If a dactyl precedes a dochmius, it is to be measured as an iamb, as Aesch. Sept. 222.

Ἁπτόμενον πυρὶ δαΐῳ.

In the same manner it is often preceded by one or several cretics, as Eur. Hipp. 366. Herc. fur. 910.

Ὦ τάλαινα τῶνδ᾽ ἀλγέων.
Ἀνακαλεῖς τίνα με τίνα βοάν ;

Aesch. Eum. 268.

Ἀντιποίνους τίνῃς μητροφόνας δύας.

Catalectic trochaic series, too, occur, as Eur. Orest. 140.

Σῖγα σῖγα, λεπτὸν ἴχνος ἀρβύλης,

finally, choriambic, anapaestic and catalectic dactylic rhythms. Series, which end with the thesis, can then only precede the dochmius, if the poet wishes on purpose to produce a soft arrhythmy. Those cases, however, are rare, and the verse usually appears, by another measurement, as eurhythmic, as Aesch. Sept. 235, 241.

– ⏑ ⏑ ⏑ ⏑ – ⏑ – tetrapod. troch. cat.

not – ⏑ ⏑ ⏑ ⏑ – ⏑ – dochmius with trochee preceding.

Τίς τάδε νέμεσις στυγεῖ.
Τίμιον ἔδος ἱκόμαν.

As little does in Aesch. Pers. 268, 274, an amphibrach precede a dochmius, if the verses are thus divided:

⏑ ⏑ – ⏑ – ⏑ – ⏑
⏑

– ⏑ ⏑ – ⏑ –
⏑

στρ. *Ὀτοτοτοῖ, μάταν τὰ πολλὰ*
Βέλεα παμμιγῆ.
ἀντ. *Ὀτοτοτοῖ, φίλων ἁλίδονα*
Σώματα πολυβαφῆ.

The *genus Alcmanium*, so called, consisting of a dochmius, preceded by a monometer troch. with an anacrusis, seems for the most part to rest upon an erroneous measurement, as Aesch. Agam. 238, not

⏑ – ⏑ – – | ⏑ – – ⏑ –

but ⏑ – ⏑ – – ⏑ – – ⏑ – trimet. cret. with anacr.

Βίᾳ χαλινῶν τ' ἀναύδῳ μένει,

so likewise Agam. 378. Aesch. Prom. 580, the poet seems to have purposely allowed the asynartetic coincidence of two theses:

Οἰστρηλάτῳ δὲ δείματι δειλαίαν.

Other rhythms also may follow the dochmius. Cretics are very frequently attached to it, as Eur. Bacch. 1153.

Ἀναχορεύσωμεν Βάκχιον.
Ἀναβοάσωμεν ξυμφοράν.

or trochaic series, as Aesch. Sept. 566.

Ἀνοσίων ἀνδρῶν εἴθε γὰρ θεοί.

The hypercatalectic dochmii, so called, are trochaic series, with a preceding iamb:

– ′ ′ –
˘ – – ˘ – ˘ Dipodia troch. acat.

which very frequently forms the close of dochmiac systems. The second thesis is never allowed to be irrational. Eur. Herc. fur. 879. Aesch. Sept. 421. Suppl. 751.

Χορευθέντ' ἀναύλοις.
Ὁλομένων ἰδέσθαι.
Δυσάγνοις φρεσὶν, κόρακες ὥστε, βωμῶν ἀλέγοντες οὐδέν.

– ′ ′
˘ – – ˘ – ˘ – Tripodia troch. cat.

Eur. Troad. 560.

Λόχου δ' ἐξέβαιν' Ἄρης.

– ′ ′ –
˘ – – ˘ – ˘ – ˘ Tripodia troch. acat.

Aesch. Pers. 575.

Βοᾶτιν τάλαιναν αὐδάν.

– ′ ′
˘ – – ˘ – ˘ – ˘ – Tetrapodia troch. cat.

Aesch. Sept. 737.

Μελαμπαγὲς αἷμα φοίνιον.

Through such systems joined to, or mixed with, dochmii, the shorts can be explained, which often appear to precede or follow the dochmii. According to Hermann (Elem. p. 278 sqq., Epit. § 268) the essence of paracataloge consisted in this.

Of such shorts there are either *two*, as Eur. Phoen. 104.

Χεῖρ' ἀπὸ κλιμάκων - ποδὸς - ἴχνος ἐπαντέλλων.

It seems here that *ποδός* should be connected with what follows, so that the short dochmiac system closes with two cretics, of which the latter is irrational:

′ ˘ ′
˘ ˘ ˘ ˘ – – –
Ποδὸς ἴχνος ἐπαντέλλων.

In like manner Eur. Hel. 690.

Ἄγαμος, ἄτεκνος, ὦ πόσι, καταστένει
Γάμον ἄγαμον αἰσχύνᾳ.

Eur. Bacch. 1164, 1165.

Καλὸς ἀγὼν, ἐν αἵ-
ματι στάζουσαν - χέρα - περιβαλεῖν τέκνου,

which ought to be measured thus:

Καλὸν ἀγὼν, ἐν αἵματι στάζουσαν 2 dochmii.
Χέρα περιβαλεῖν τέκνου. Dimet. cret.

Or three shorts, which are to be considered as a resolved iamb.

Or four shorts, as Eur. Orest. 171, 192.

Πάλιν ἀνὰ - πόδα σὸν εἰλίξεις.
Μέλεον ἀ - πόφονον αἷμα δούς.

The passage, however, is thus to be divided:

/ – /
– ◡ – ◡ – ◡ – – Dimeter troch.
/^ /^
◡ ◡ ◡ ◡ ◡ ◡ ◡ dochm.
/ – /^ / –
– ◡ – ◡ ◡ ◡ – ◡ – cretic. irrat., dochm.

στρ. *Οὐκ ἀφ' ἡμῶν, οὐκ ἀπ' οἴκων*
Πάλιν ἀνὰ πόδα σὸν
Εἰλίξεις, μεθεμένα κτύπου;
ἀντ. *Ἐξέθυσ' ὁ Φοῖβος ἡμᾶς*
Μέλεον ἀπόφονον
Αἷμα δοὺς πατροφόνου ματρός.

Eur. Elec. 1149, 1157.

Τότε μὲν ἐν λουτροῖς - ἔπεσεν ἐ - μὸς ἐμὸς ἀρχέτας.
Μέλεον ἃ πόσιν - χρόνιον ἱ - κόμενον εἰς οἴκους.

It is better here to close with the dochmius:

Ἔπεσεν ἐμὸς ἐμός.
Χρόνιον ἱκόμενον.

one system, and begin with the irrational cretic:

/ –
– ◡ –
Ἀρχέτας,
Εἰς οἴκους,

a new system.

The verses Soph. Oed. Col. 1447, 1462.

Νέα τάδε - νεόθεν ἦλθέ μοι.
Ἴδε μάλα - μέγας ἐρείπεται.

are to be measured by iambs:

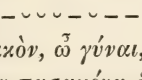
in like manner Eur. Orest. 1253, 1254; 1273, 1274.

Τί δέ με τόδε χρέος ἀπύεις,
Ἔννεπέ μοι, φίλα. (dochm.)
Ἄφοβος ἔχε· κενὸς, ὦ φίλα,
Στίβος, ὃν οὐ δοκεῖς.

The verses Aesch. Agam. 1407, 1426, where four shorts seem to stand between two dochmii:

Τί κακὸν, ὦ γύναι,
Χθονοτρεφὲς - ἐδανὸν ἢ ποτόν.
Μεγαλόμητις εἶ,
Περίφρονα - δ' ἕλακες, ὥσπερ οὖν.

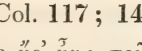
are thus to be measured as follows:



Τί κακὸν, ὦ γύναι, χθονοτρεφὲς ἐδανὸν
Ἢ ποτὸν πασαμένα ῥυτᾶς ἐξ ἁλὸς ὀρόμενον.
Μεγαλόμητις εἶ, περίφρονα δ' ἕλακες,
Ὥσπερ οὖν φονολιβεῖ τύχᾳ φρὴν ἐπιμαίνεται.

Five shorts are a resolved cretic.

The irrational cretic is sometimes preceded by an anapaest, instead of an iamb, the shorts of which, however, are never allowed to be contracted; a dochmius with a disyllabic anacrusis:



as Soph. Oed. Col. 117; 149.

Τίς ἄρ' ἦν; ποῦ ναίει;
Ἀλαῶν ὀμμάτων.

Such a dochmius, however, is often so in appearance only, as Aesch. Sept. 122.

Γενύων ἱππείων,

Eur. Herc. fur. 878.

Μανίαισιν Λύσσας,

where *γενύων* is to be read as two syllables, and *μανίαισιν* as three.

The resolution of the middle time of the cretic is not permitted; hence rhythms, as Aesch. Suppl. 349, 361.

Ἴδε με τὰν ἱκέτιν,
Σὺ δὲ παρ᾽ ὀψιγόνου,

are not to be considered dochmii, but are thus to be measured:

˘ ˘ ˘ – ˘ ˘ ˘ – iamb with choriamb.

The irrational cretic sometimes occurs, without the preceding iamb or anapaest, before or after dochmii, as Eur. Orest. 168; 189.

– ˘ – ˘ ˘ ˘ – ˘ –

Θωΰξασ᾽ ἔβαλες ἐξ ὕπνου.
Οὐδὲ γὰρ πόθον ἔχει βορᾶς.

If an anacrusis, or a trochaic basis with the anacrusis, is prefixed to the irrational cretic, rhythms seemingly iambic are formed, in which the middle time is everywhere admissible, the *iambi ischiorrhogici*, so called by Hermann:

– – –
˘ – ˘ –
– x – – –
˘ – ˘ – ˘ –

Soph. Elec. 1238, 1239; 1260, 1261.

Ἀλλ᾽ οὐ τὰν Ἄρτεμιν,
Τὰν αἰὲν ἀδμήταν.
Τίς οὖν ἂν ἀξίαν
Γε σοῦ πεφηνότος.

The irrational cretic may also be repeated:

– – ˘
˘ – – ˘ –

a dochmius with the arsis, so called, as Eur. Phoen. 320, 321.

Ἢ ποθεινὸς φίλοις,
Ἢ ποθεινὸς Θήβαις.

Soph. Trach. 846—848; 857—859.

Ἤ που ὀλοὰ στένει,
Ἤ που ἀδινῶν χλωρὰν
Τέγγει δακρύων ἄχναν.
Ἃ τότε θοὰν νύμφαν
Ἄγαγες ἀπ' αἰπεινᾶς
Τάνδ' Οἰχαλίας αἰχμᾷ.

Such a dimeter occurs also in the catalectic form, as, with the anacrusis:

– ´ – ´ –
⏑ – ⏑ – – ⏑
⏑⏑

Soph. Elec. 510—515.

Παγχρύσων ἐκ δίφρων
Δυστάνοις αἰκίαις
Πρόῤῥιζος ἐκριφθεὶς,
Οὔ τί πω
Ἔλιπεν ἐκ τοῦδ' οἴκου
Πολύπονος αἰκία.

The Romans used the dochmius rarely or never. With them the bacchic rhythm supplied its place. Hermann thought he had found dochmii in Plautus, as Menaechm. V. 6, 9.

Verbéra, cómpedes,
Molaé, mágna lassitúdó, fames.

B. Bacchic Rhythms.

The bacchius, like the cretic, consists of five times, which are in the relation of 3 : 2. The subordinate relation of the principal arsis is iambic, rising therefore, while the principal relation is falling, and in this contrast lies the arrhythmy of the bacchius:

a : 3 = t : 2

⏑⏑ | ⏑⏑
⏑ ⏑ ⏑ | ⏑ ⏑
– | –
t : 1 = a : 2 | a : 1 = t : 2

The following forms, therefore, are possible: ⏑⏑⏑⏑ ⏑– – ⏑⏑⏑– ⏑– ⏑⏑. In the closing foot a short may stand for the last long.

The Greeks rejected altogether, with the exception of a few passages in tragedy, the bacchic rhythm on account of its arrhythmy. Wherever it does occur, it is for the most part apparently only, as Pind. Olymp. I. Epod. 4, which verse is not to be measured:

⏑ – – ⏑ – – ⏑⏑ – ⏑ – ⏑ – ⏑⏑ – ⏑ Dimet. bacch., anap., log. dactyl. log.

but ⏑ – – ⏑ – – ⏑⏑ – ⏑ – ⏑ – ⏑⏑ – ⏑ Dochm., dact. log. acat., dact. log. acat.

Ποσειδᾶν, ἐπεί νιν καθαροῦ λέβητος ἔξελε Κλωθώ.

A single bacchius often seems to be prefixed to other rhythms as an introduction. Such a bacchius is the trochaic basis

x

with the anacrusis: ⏑ – –; see above, p. 61.

The monometer occurs sometimes between iambic trimeters, as Soph. Oed. R. 1468, 1471, 1475.

Ἴθ' ὦναξ.
Τί φημί;
Λέγω τι.

Oed. Col. 318, 1271. In like manner the dimeter Arist. Ach. 735.

Πεπρᾶσθαι πεπρᾶσθαι.

These words are, however, to be considered as a kind of *ἐπιφθεγματικά*, which are not bound by any definite rhythm.

The following verses seem to be real bacchii; Rhes. 705 sqq.

H. *Δοκεῖς γὰρ;*
H. *Τί μὴν οὐ;*
H. *Θρασὺς γοῦν ἐς ἡμᾶς.*
H. *Τίς; ἀλκὴν τίν' αἰνεῖς;*
H. *Ὀδυσσῆ.*

The tetrameter is most frequent. Hephaestion quotes as an example:

Ὁ ταῦρος δ' ἔοικεν κυρίξειν τίν' ἀρχάν,
Φθάσαντος δ' ἐπ' ἔργοις προπηδήσεταί νιν.

Similar is the verse in Aesch. Prom. 115.

Τίς ἀχώ, τίς ὀδμὰ προσέπτα μ' ἀφεγγής;

Aesch. Eum. 789.

Στενάζω; τί ῥέξω; γένωμαι; δύσοιστα.

and the verse in Dion. Hal. de Comp. p. 132.

Τίν' ἀκτὰν, τίν' ὕλαν δράμω; ποῖ πορευθῶ;

The Romans made frequent use of the bacchius, both in tragedy and comedy. It supplies in some degree the place of the dochmius, which it resembles very much on account of its disharmonic character, with this difference, that although the dochmius is arrhythmic in its composition, it is altogether eurhythmic in its parts, while the bacchius is wholly arrhythmic. Thus it serves in tragedy, as the dochmius with the Greeks, for the expression of the highest passion, despair and grief, and in comedy it indicates, in a comical manner, sadness, haste, confusion. It occurs, however, in cantica alone, never in the dialogue.

The poets have taken many liberties in the treatment of the bacchius. The arses are frequently resolved, and, thereby, the violent character of the rhythm is even heightened. The short is middle timed; it can, therefore, be changed into a long, and this again, according to the license of the older Roman poets, be resolved into two shorts. Thus, the following form arises:

⏑ ⏑
– ′ ′ – ′ ′
⏑ – –, at the end: ⏑ – –
⏑⏑ ⏑ ⏑

Plautus sometimes treats the verse as asynartete. Bacchic verses, moreover, delight in diaereses. The tetrameter has usually a principal diaeresis, which, however, is frequently neglected. The catalexis is in disyllabum only.

The following measures are in use:

(1) *The Dipody or the Dimeter.—Dimeter bacchiacus.*

′ ′ ′ ′
⏑ – – ⏑ – – acatalectus.
′ ′ ′
⏑ – – ⏑ – catalecticus.

The acatalectic dimeter appears sometimes to be repeated by systems; but it commonly occurs intermingled with tetrameters, as Plaut. Capt. III. 2, 6. Rud. I. 5, 6.

Lassúm reddidérunt.
Puéllae sed únde.

The catalectic resembles the dochmius. It occurs singly among tetrameters and other rhythms, as Plaut. Capt. III. 3; I. 9, 10 (according to Hermann's emendation).

Quid ést suaviús.
Mihí syngraphúm,
Datúr mi, illicó.

(2) *The Tretrapody or the Tetrameter.—Tetrameter bacchiacus.*

/ / / / / / / /
˘ – – ˘ – – ˘ – – ˘ – – acatalectus.
/ / / / / / /
˘ – – ˘ – – ˘ – – ˘ – catalecticus.

The former occurs very frequently, partly repeated several times, as Ennius Hect. Lustr.

Quid hóc hic clamóris? quid hóc hic tumúlti est?
Nomén qui usurpát meum? quid ín castris strépiti est?

partly singly among cretic, iambic, trochaic and anapaestic rhythms.

The catalectic occurs in Plautus joined with the acatalectic in distichs, Menaechm. V. 6.

Spectámen bonó servo id ést, qui rem herílem
Procúrat, vidét, collocát, cogitát,
Ut ábsente heró suo rem herí diligénter
Tutétur, quam si ípse assit, aút rectiús.
Tergúm, quam gulám, crura, quám ventrem, opórtet
Potióra esse, quoí cor modeste sitúmst.

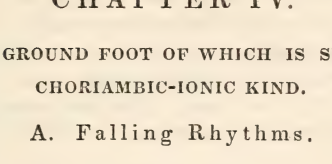
CHAPTER IV.

RHYTHMS THE GROUND FOOT OF WHICH IS SIX-TIMED. THE CHORIAMBIC-IONIC KIND.

A. Falling Rhythms.

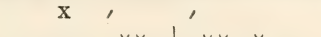
(a) *Choriambs.*

The choriamb consists of six times, of which three are in the arsis, and three in the thesis. The subordinate relation in the thesis is rising, and contrasts, therefore, with the principal relation (P. 1. ch. 3. p. 13).

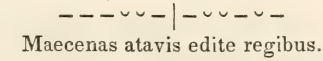


The arrhythmy which hence arises is softened by transforming the choriamb either in a dimeter dactyl. cat. in syllab. or by substituting, according to a peculiar license, the iambic dipody (P. I. ch. 10. p. 37).

The form $-\breve{}\breve{}-$ is unquestionably choriambic when the iambic dipody corresponds to it as antistrophe, but dactylic when the single choriambs are strictly separated by the diaeresis. Thus Horace, who had the nicest sense for rhythmical harmony, separates almost always by the diaeresis the single choriambs in the asclepiadean verses, so called:



Maecenas atavis edite regibus.



Nullam, Vare, sacra vite prius severis arborem.

to indicate thereby that he took them as dactylic and supplied after each choriamb a pause of two shorts; but Alcaeus and Catullus seem to have measured these originally choriambic verses by choriambs, because with them the diaeresis after the choriambs is not essential.

The character of the choriamb is different according as

its form is dactylic or choriambic. The soft arrhythmy which belongs to the choriamb, renders it particularly suitable for the Aeolian poetry. The comic and later tragic poets, too, use it frequently: Pindar and Aeschylus more rarely.

The choriamb of dactylic rhythm partakes of the character of the dactylic kind.

The usual form of the choriamb is that in which both arses are contracted: –́ ⏑ ⏑ –. The first arsis, however, occurs sometimes resolved, as Arist. Av. 1372.

⏑́ ⏑ ⏑ ⏑ – –́ ⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑

Ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις.

Arist. Lysistr. 324, 325.

⏑́ ⏑ ⏑ ⏑ – –́ ⏑ ⏑ –

Ὑπό τε νόμων ἀργαλέων
Ὑπό τε γερόντων ὀλέθρων.

compare also Pind. Fragm. Dith. III. 10.

The resolution of the second arsis is more rare, as Eur. Hel. 1489, 1506.

x – ⏑́
– ⏑ – ⏑ ⏑ – ⏑ – (Glycon.)
⏑⏑

Βᾶτε Πλειάδας ὑπὸ μέσας.
Δύσκλειαν δ' ἀπὸ συγγόνου.

The resolution of both arses is still more rare. Hermann quotes as an example Eur. Bacch. 410, 425.

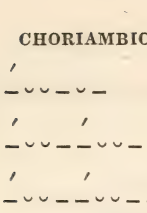
⏑ –́ ⏑́ ⏑ ⏑ ⏑́ ⏑ ⏑ ⏑ ⏑́ ⏑ (Glycon. polysch.)
– –

Ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε.
Κατὰ φάος νύκτας τε φίλας.

The two shorts are not permitted to be contracted. Catullus only and Seneca have taken the liberty of using in glyconic and pherecratean verses the molossus for the choriamb.

The choriamb is capable of one catalexis only, namely, in disyllabum: –́ ⏑ ⏑ – –́ ⏑ (P. I. ch. 7. p. 27).

Choriambic rhythms were sometimes provided with lagaoedic terminations:



By a kind of paracataloge the long is sometimes used for the short in the first iamb in these logaoedic verses, in Aeolian lyric and in the dramatic poets.

The choriamb receives frequently the cretic as a kind of close.

Choriambic rhythms can be preceded by anacrusis and basis, both trochaic and iambic.

On account of its terminating with the arsis the choriambic rhythm is more inclined to the diaeresis than to the caesura (P. I. ch. 11. p. 39).

The following measures are the most common:

(1) *The Monopody or the Monometer.—Monometer choriambicus.*

It occurs often in connexion with other rhythms, as Pind. Olymp. VI. 2.

Κίονας, ὡς ὅτε θαητὸν μέγαρον.

Soph. Oed. R. 1090=1102.

Τὰν αὔριον πανσέληνον.

Τις θυγάτηρ, Λοξίου, τῷ.

With a cretic following in Hephaestion:

Ἰστοπόνοι μείρακες.

With the anacrusis and cretic close, as Pind. Olymp. IV. 9.

Οὐλυμπιονίκαν δέκευ.

With a trochaic basis: Eur. Hec. 473.

Τὰν Ζεὺς ἀμφιπύρῳ.

With the iambic basis: Soph. Aj. 605, 606.

˘ – – ˘ ˘ –

Χρόνῳ τρυχόμενος,
Κακὰν ἐλπίδ' ἔχων.

The choriamb frequently receives a logaoedic ending:

– ˘ ˘ – ˘

the versus Adonius, see above. It receives also the anacrusis, as Soph. Oed. R. 468=478.

– ˘ – ˘ ˘ – ˘

Φυγᾷ πόδα νωμᾶν
Πέτρας ἅτε ταῦρος.

With the basis it forms the *Pherecrateus:*

x – ˘ –
– ˘ – ˘ ˘ – ˘

Of the dactylic pherecratean we have treated above. The choriambic ought, according to the analogy of the glyconics, to admit of a polyschematist form:

x –
– ˘ | – ˘ ˘ – | ˘
| ˘ – ˘ – |
–

– ˘ ˘ – ˘ – ˘ *polyschematist pherecratean.*

It is to be doubted, however, whether the polyschematist form really exists; for the few passages in which it appears to correspond to the original form, prove nothing, being corrupt. In the Priapean verse alone the original form is sometimes exchanged for the polyschematist.

Owing to the variations of the basis, the original form assumes the following shapes:

x ˘ – –
1. – ˘ – ˘ ˘ – ˘ *γῆρυς οὐδ' ὅσα Φοῖβος.*
x ˘ ˘ – –
2. ˘ ˘ ˘ – ˘ ˘ – ˘ *Θέτιδος ἃ νιν ἔτικτε.*
x ˘ – –
3. – – – ˘ ˘ – ˘ *καὶ δόξαντ' ἀποκλῖναι.*
x ˘ ˘ – –
4. ˘ ˘ – – ˘ ˘ – ˘ *τί ποτ' αὖ μοι τὸ κατ' ἦμαρ.*

5. ⏑ – – ⏑ ⏑ – ⏑ *προείποιμ' ἂν Ἀθάνας.*

6. ⏑ ⏑ – ⏑ ⏑ – ⏑ see form 2.

7. – – – ⏑ ⏑ – ⏑ see form 3.

8. – ⏑ ⏑ – ⏑ ⏑ – ⏑ *ζεύξομαι ἅρματι πώλους.*

The feet of three syllables generally occur in comic writers only, and in the later tragedy. It is better to consider the eighth form, in most cases, as a logaoedic-dactylic series, because it usually corresponds to itself alone.

In the choriamb of the pherecratean the first arsis is sometimes resolved, as Eur. Hel. 1486.

Ἐπιπετόμενος ἰαχεῖ.

The contraction of the two shorts occurs in Catull. LXI. 25.

Nutriunt humore.

If the choriamb receives an iamb for a logaoedic termination, the following form arises:

– ⏑ ⏑ – ⏑ –

The polyschematist would arise from the substitution of the choriamb for the diiamb:

– ⏑ | ⏑ – ⏑ – – ⏑ ⏑ – ⏑ ⏑ –
| – ⏑ ⏑ –

As forms of equal kinds alone seem to correspond, it is better to consider – ⏑ ⏑ – ⏑ – as a logaoedic dactyl, and – ⏑ – ⏑ ⏑ – as a choriamb with the basis.

The same is the case when this rhythm is preceded by an anacrusis:

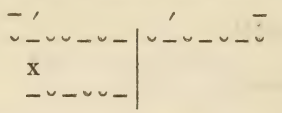
⏑ – ⏑ ⏑ – ⏑ –

In Eur. Herc. fur. 791, 808, the polyschematist seems, however, to correspond to the original form:

⏑ – ⏑ | ⏑ – ⏑ – | – ⏑ –
– x – |
⏑ – ⏑ | – ⏑ ⏑ – |

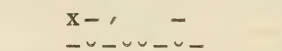
Μουσῶν θ' Ἑλικωνίδων δώματα.
Πλούτωνος δῶμα λιπὼν νέρτερον.

Compare also Soph. Trach. 960, 969.



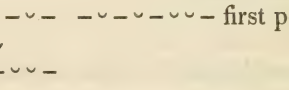
Χωρεῖν πρὸ δόμων λέγουσιν ἄσπετόν τι θαῦμα.
Τί χρὴ, θανόντα νιν, ἢ καθ' ὕπνον ὄντα κρῖναι;

If the basis is prefixed, the choriambic *glyconic* is formed:



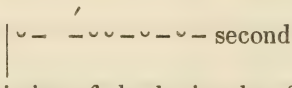
which differs from the dactylic in this, that it admits the middle time in the closing iamb, and receives polyschematist forms.

The first polyschematist form which was used by Aeolian lyric and dramatic poets, arises from the substitution of the choriamb for the diiamb:



first polyschematist form.

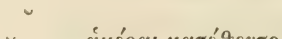
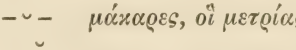
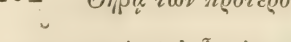
The second polyschematist form which occurs in Aeolian lyric poets alone (Corinna) and in the priapean verse, arises from the substitution of the diiamb for the choriamb:



second polyschematist form.

By the variation of the basis other forms arise, which arrange themselves partly under the original, partly under the polyschematist form:

(a) *Original Form.*

1.  *ἁμέραι κατέθεντο δή.*
2.  *μάκαρες, οἳ μετρίας θεοῦ.*
3.  *Θήβᾳ τῶν πρότερον φάος.*
4. *περίβαλλ' ὦ τέκνον ὠλένας.*

5. – ∪ – ∪ ∪ – – – *ἢ πόσιν τὸν Ἐρεχθειδᾶν.*
6. ∪ ∪ ∪ – ∪ ∪ – – – *βασιλικῶν θαλάμων τ᾽ εἶεν.*
7. – – – ∪ ∪ – – – *τὰς ἠλεκτροφαεῖς αὐγάς.*
8. ∪ ∪ – – ∪ ∪ – – – *ἐς ἀμίλλας Χαρίτων χαίτας.*

9. ∪ – – ∪ ∪ – ∪ – *ἀφώνως ἀλόγως τὸ τᾶς.*
10. ∪ ∪ ∪ – ∪ ∪ – ∪ – see form 2.
11. – – – ∪ ∪ – ∪ – see form 3.
12. – ∪ ∪ – ∪ ∪ – ∪ – *παρθένος εὐδοκίμων γάμων.*

13. ∪ – – ∪ ∪ – – – *θεᾶς ἀμφίπολον κούραν.*
14. ∪ ∪ ∪ – ∪ ∪ – – – see form 6.
15. – – – ∪ ∪ – – – see form 7.
16. – ∪ ∪ – ∪ ∪ – – –

(b) *Polyschematist Forms.*

I. – ∪ – ∪ – ∪ ∪ –

1. – ∪ – ∪ – ∪ ∪ – *φῶτα βάντα πανσαγίᾳ.*
2. ∪ ∪ ∪ – ∪ – ∪ ∪ – *ὁ μέγας ὄλβος ἅ τ᾽ ἀρετά.*
3. – ∪ ∪ ∪ ∪ – ∪ ∪ – *τέκνα δι᾽ ὀδύνας ἂν ἔβας.*
4. ∪ ∪ ∪ ∪ ∪ ∪ – ∪ ∪ – *φυγάδα πρόδρομον ὀξυτέρῳ.*

5. – ∪ – – – ∪ ∪ – *καί νιν ὄμβρῳ τακομέναν.*
6. ∪ ∪ ∪ – – – ∪ ∪ – *τὸ γὰρ ἀποστῆναι χαλεπόν.*

x x⌒ / ⏑
7. – ⏑ ⏑ ⏑ – – ⏑ ⏑ –

x⌒ x⌒ / ⏑
8. ⏑ ⏑ ⏑ ⏑ ⏑ – – ⏑ ⏑ –

x x / ⏑
9. – – – ⏑ – ⏑ ⏑ – *εἴτ' ἐκ Πανὸς εἴθ' Ἑκάτας.*

x⌒ x / ⏑
10. ⏑ ⏑ – – ⏑ – ⏑ ⏑ – *συνεποίησα τῷ φαλακρῷ.*

x x⌒ / ⏑
11. – – ⏑ ⏑ ⏑ – ⏑ ⏑ – *καὶ γὰρ κύτισος αὐτόματος.*

x⌒ x⌒ / ⏑
12. ⏑ ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ – *πόδα χριμπτόμενος εἰναλίῳ.*

x x / ⏑
13. – – – – – ⏑ ⏑ – *ὦ παῖ παῖ δυστανοτάτας.*

x⌒ x / ⏑
14. ⏑ ⏑ – – – – ⏑ ⏑ – *ὅσιος δ' εὐναῖος γαμέτας.*

x x⌒ / ⏑
15. – – ⏑ ⏑ – – ⏑ ⏑ –

x⌒ x⌒ / ⏑
16. ⏑ ⏑ – ⏑ ⏑ – – ⏑ ⏑ –

/ x / ⏑
17. ⏑ – – ⏑ – ⏑ ⏑ – *ποθοῦσ' Ἄρτεμιν λοχίαν.*

x⌒ x / ⏑
18. ⏑ ⏑ ⏑ – ⏑ – ⏑ ⏑ – see form 2.

/ x⌒ / ⏑
19. ⏑ – ⏑ ⏑ ⏑ – ⏑ ⏑ – *ἐκεῖσ' ἄγε με, Βρόμιε, Βρόμιε.*

⌒/ x⌒ / ⏑
20. ⏑ ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – see form 4.

/ x / ⏑
21. – – – ⏑ – ⏑ ⏑ – see form 9.

⌒/ x / ⏑
22. – ⏑ ⏑ – ⏑ – ⏑ ⏑ – *χθὼν ἐπάνω πέσειε γύναι.*

/ x⌒ / ⏑
23. – – ⏑ ⏑ ⏑ – ⏑ ⏑ – see form 11.

/⌒ x⌒ / ⏑
24. – ⏑ ⏑ ⏑ ⏑ ⏑ – ⏑ ⏑ – *Χαλκίδα πόλιν ἐμὰν προλιποῦσ'.*

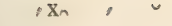
/ x / ⏑
25. ⏑ – – – – ⏑ ⏑ – *ἀοιδὰς εὐδαιμονίας.*

⌒/ x / ⏑
26. ⏑ ⏑ ⏑ – – – ⏑ ⏑ – see form 6.

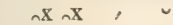
27.

28.

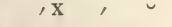
29. see form 13.

30.  *Τρῶες ὅταν χάλκασπις Ἄρης.*

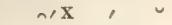
31.

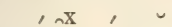
32. 

33. *Ἔρως ἀνίκατε μάχαν.*

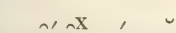
34.  *πολύπονον ὥσπερ πέλαγος.*

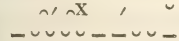
35. see form 19.

36.  see form 4.

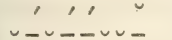
37.  *οὐ παύσομαι τὰς Χάριτας.*

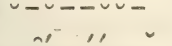
38. *τρυχόμενος οὔπω λιμένων.*

39.  see form 11.

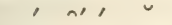
40.  see form 24.

41. see form 25.

42.  see form 6.

43.  *ὁρᾷς τὸν πόδα τοῦτον; ὁρῶ.*

44. *Πάρις ὁ βουκόλος ἂν ἔλαβεν.*

45.  see form 13.

46. see form 30.

47. – – – ◡◡ – ◡◡ – *φοινίσσουσα παρηΐδ' ἐμάν.*

48. – ◡◡ – ◡◡ – ◡◡ – *πότνιαι ἅλσος ἐς ὑμέτερον.*

The form – ◡◡ – – ◡◡ – and all those derived from it, are not in use.

II. – ◡◡ – ◡ – ◡ –

Since in the dramatists this form, wherever it occurs, always corresponds to itself only, the rhythm appears to be dactylic-logaoedic; but in the Priapean verse it is choriambic, as,

Ὦ μαλάχας μὲν ἐξορῶν ἀναπνέων θ' ὑάκινθον.

In all the forms enumerated above, the difference lies in the basis. But both in the original and polyschematist forms the longs of the choriamb can be resolved, as Soph. Oed. Col. 186.

◡◡ ◡◡ ◡◡ ◡◡ – ◡ –

Τέτροφεν ἄφιλον ἀποστυγεῖν.

Arist. Thesm. 1136.

– ◡◡ – ◡◡ ◡◡ ◡ –

Παλλάδα τὴν φιλόχορον ἐμοί.

Eur. Bacch. 410, 428.

◡ – ◡◡ ◡◡ ◡◡ ◡◡ ◡

Ἐκεῖσ' ἄγε με, Βρόμιε, Βρόμιε,
Σοφὰν δ' ἄπεχε πραπίδα φρένα τε.

Also the resolution of the long of the concluding iamb in the original form is found in systems, as Iph. Taur. 1106.

Ὦ πολλαὶ δακρύων λιβάδες,
Αἳ παρηίδας εἰς ἐμὰς
Ἔπεσον, ἀνίκα πύργων,

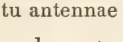
even when the spondee stands for the iamb, as Eur. Ion. 205 sqq.

Παντᾶ τοι βλέφαρον διώ-
κω σκέψαι κλόνον ἐν τείχεσι
Λαΐνοισι Γιγάντων.

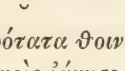
For the contraction of the shorts in the choriamb, there are no examples of critical certainty. Seneca, however, admitted the Molossus in his tragedies, as Oed. IV. 4. 5, 6.

Vela, ne pressae gravi
Spiritu antennae tremant.

The above forms do not all occur with equal frequency. The more ancient tragedy (Aeschylus and in part Sophocles), has not the trisyllabic feet in the basis; the Aeolian lyric poets, on the contrary, the later tragedians, especially Euripides, and the comic poets, frequently allow themselves to employ the trisyllabic feet. But it must be remarked that form 12 and form 16 of the original form



usually correspond only to themselves, and then in most cases they are rather a dactylic rhythm. In the first polyschematist form, the second basis is generally retained with greater purity than the first; hence trisyllabic feet are more rare in it; the anapaest, it seems, must be wholly excluded, except perhaps in Priapeian and Eupolidean verse; where it apparently occurs, the first basis is to be taken as a tribrach or dactyl, as Eur. Orest. 814, 826. Iph. Aul. 1041.



Οἰκτρότατα θοινάματα καί.
Τυνδαρὶς ἰάχησε τάλαι- να
Πιερίδες ἐν δαιτὶ θεῶν.

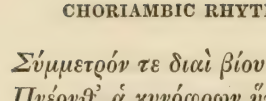
Sometimes systems are composed of glyconics, commonly with a pherecratean, sometimes also a logaoedic rhythm for a conclusion; sometimes also they are mingled with other rhythms, especially with logaoedic dactyls; and sometimes combined with other rhythms into single verses.

In antistrophic poems, in Aeschylus, the original form only corresponds to the original form; but the iambic basis also corresponds to the trochaic, as Choeph. 611, 621.

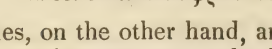
Σύμμετρόν τε διαὶ βίου.
Πνέονθ' ἁ κυνόφρων ὕπνῳ.

In Sophocles, on the other hand, and still more in Euripides and the comic poets, not only the exact observance of correspondence between the bases, is not regarded, but the original form often corresponds to the polyschematist, and the reverse.

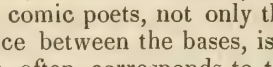
The combination of the choriambic glyconic, and the Pherecratean, is called the *Priapeian verse;*



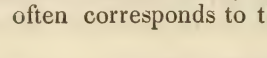
A similar verse is the *Metrum Eupolideum*, so called:



The glyconic has also the anacrusis sometimes before the basis:



original form,



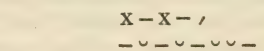
polyschematist form,

as Eur. Hel, 1481, 1498.

Ὄμβρον λιποῦσαι χειμέριον.
Λαμπρῶν ἄστρων ὑπ' ἀέλλαισιν.

Sometimes also another basis is prefixed:

original form,

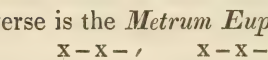


polyschematist form,

as Eur. Bacch. 867, 887.

Ἐμπαίζουσα λείμακος ἡδοναῖς.
Αὔξοντας σὺν μαινομένᾳ δόξᾳ.

The choriamb with a longer logaoedic ending:

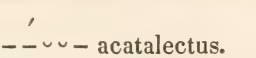


is used by Aristophanes:

Οὐκ ἔτος ὦ γυναῖκες.
Πᾶσι κακοῖσιν ἡμᾶς.

It also serves for the concluding rhythm of choriambic systems.

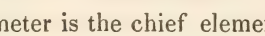
(2) *The Dipody or the Dimeter.—Dimeter choriambicus.*



The acatalectic dimeter is the chief element in choriambic systems. It also occurs frequently elsewhere, as Eur. Med. 643.

Ὦ πατρὶς, ὦ δῶμά τ' ἐμόν,

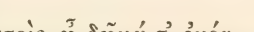
or in combination with other rhythms, as Aesch. Pers. 647.



Ἦ φίλος ἀνὴρ, φίλος ὄχθος· φίλα γὰρ κέκευθεν ἤθη.

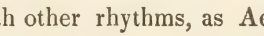
It also receives the anacrusis or basis.

It is often provided with logaoedic terminations, as



as Soph. Aj. 226.

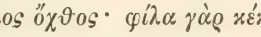
Τὰν ὁ μέγας μῦθος ἀέξει.

With the basis:  Soph. Ant. 944.

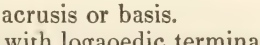
Ἔτλα καὶ Δανάας οὐράνιον φῶς,

according to Terent. Maur. p. 2426, and Mar. Vict. p. 2576, used also frequently by Sappho.

The *Epionicum a minore,* so called, cited by Hephaestion,

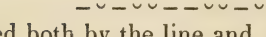


may perhaps be thus divided:



Περισσόν· αἰ γὰρ Ἀπόλλων ὁ Λύκειος.
Ἰνὼ σαλασσομέδοισ' ἂν ἀπὸ μάσδων.

This rhythm, with the basis, gives the *Asclepiadean verse,* so called, versus Asclepiadeus:



which was used both by the line and by distichs, by Ionian, Aeolian and Roman lyric poets.

Anacreon:

Δακρυόεσσάν τ' ἐφίλησεν αἰχμάν.

With the anacrusis:

Soph. Ant. 614.

Θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας.

With the basis:

Rhes. 366.

Σπάρταν οἰχομένων Ἰλιάδος παρ' ἀκτᾶς.

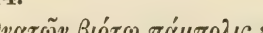
Soph. Aj. 230.

Θανεῖται, παραπλήκτῳ χερὶ συγκατακτάς.

With a preceding trochaic dipody:

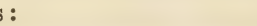
it gives the rhythm which Horace uses in distich combination, *Sapphicum majus.*

With preceding iambic dipody Soph. Aj. 227.



Οἴμοι φοβοῦμαι τὸ προσέρπον. περίφαντος ἀνήρ.

With a following cretic:

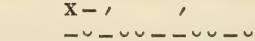


Οὐδὲ λεόντων σθένος, οὐδὲ τροφαί.

The catalectic dimeter is more unusual, as Pind. Isthm. VI. Epod. 6.

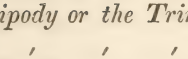
Ἀλλὰ παλαιὰ γάρ.

With the basis, Aesch. Eum. 1035.



Εὐφαμεῖτε δὲ χωρῖτια.

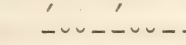
(3) *The Tripody or the Trimeter.—Trimeter choriambicus.*



The acatalectic trimeter is frequent in the lyric poets and dramatists, as Aesch. Suppl. 57.

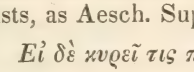
Εἰ δὲ κυρεῖ τις πέλας οἰωνοπόλων.

It also receives the basis, as Soph. Ant. 950.



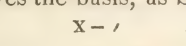
Καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.

It is also provided with logaoedic terminations, as Soph. Oed. Col. 694.



Ἔστιν δ' οἷον ἐγὼ γᾶς Ἀσίας οὐκ ἐπακούω.

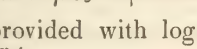
The Aeolian lyric poets used the verse also by the line:



This rhythm the Aeolian and Roman poets used very frequently by the line and by distichs: the *metrum Asclepiadeum majus.*

In the dramatists it occurs singly, as Soph. Phil. 175.

Χρείας ἱσταμένῳ. πῶς ποτε πῶς δύσμορος ἀντέχει;



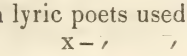
Eur. Herc. fur. 637.

Ἄ νεότας μοι φίλον, ἄχθος δὲ τὸ γῆρας αἰεί.

This rhythm was used by Anacreon in such a way that he always substituted the iambic dipody for the second choriamb: the *Choriambicum polyschematistum*, so called:

Ἐκ ποταμοῦ πανέρχομαι πάντα φέρουσα λαμπρά,

in the same manner Eupolis in Athen. VI. 236. As in the diiamb, the middle time appears never to have been put for the first short, the rhythm might also be dactylic logaoedic:



Aristophanes Lysistr. 319, 320, has the diiamb for the first choriamb.

Λιγνὺν δοκῶ μοι καθορᾶν καὶ καπνὸν, ὦ γυναῖκες,
Ὥσπερ πυρὸς καομένου, σπευστέον ἐστὶ θᾶττον.

According to Hephaestion, Anacreon, in one poem, resolved the first arsis of every first foot:

Ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις.

It is found with the anacrusis, Aesch. Sept. 324.

Ὑπ' ἀνδρὸς Ἀχαιοῦ θεόθεν περθομέναν ἀτίμως.

Sappho used it by the line.

With the basis it was used by the Ionic and Aeolic lyric poets, sometimes by the line, sometimes by distichs. It is also used singly by the dramatists, as Soph. Aj. 1185.

x⏑ x⏑ ′ ′ ′ –
⏑⏑⏑⏑⏑–⏑⏑–⏑⏑–⏑⏑–⏑–⏑

Τίς ἄρα νέατος ἐς πότε λήξει πολυπλάγκτων ἐτέων ἀριθμός;

With a trochaic dipody following, the trimeter is used among trochaic tetrameters by Terent. Adelph. IV. 4. 3, 4.

′ ′ ′ ′ –
–⏑⏑–⏑⏑–⏑⏑–⏑⏑–⏑–⏑

Membra metu debilia sunt: animus prae timore
Obstipuit, pectore consistere nil consili quit.

The prolongation of the last syllable of the word *debilia* is here to be noted.

The cretic also follows the trimeter:

′ ′ ′ ′
–⏑⏑–⏑⏑–⏑⏑–⏑⏑–⏑–

Αἳ Κυθερείας ἐπιπνεῖτ' ὄρχια λευκωλένου.

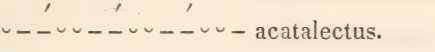
The catalectic trimeter is more rare, as Arist. Lysistr. 323, where the diiamb stands for the first choriamb:

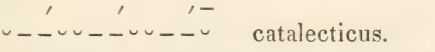
Τε καὶ Κρίτυλλαν περιφυσήτω.

With the basis, it is found in Soph. Phil. 706, 707. Ant. 951.

Οὐ φορβὰν ἱερᾶς γᾶς σπόρον, οὐκ ἄλλων.
Αἴρων τῶν νεμόμεσθ' ἀνέρες ἁλφησταί.
Ἀλλ' ἃ μοιριδία τις δύνασις δεινά.

(4) *The Tetrapody or the Tetrameter.—Tetrameter choriambicus.*

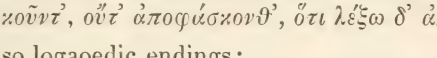




The former is frequent in the dramatists, as Soph. Oed. R. 483 sq.

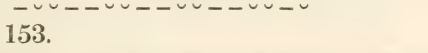
Δεινὰ μὲν οὖν, δεινὰ ταράσσει σοφὸς οἰωνοθέτας,
Οὔτε δοκοῦντ', οὔτ' ἀποφάσκοντ', ὅτι λέξω δ' ἀπορῶ.

It receives also logaoedic endings:

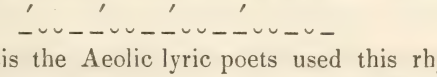


Soph. Antig. 153.

Παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων.



With the basis the Aeolic lyric poets used this rhythm by the line.



Soph. Phil. 1161.

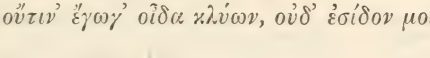
Μηκέτι μηδενὸς κρατύνων ὅσα πέμπει βιόδωρος αἶα.

With the basis the Aeolic lyric poets used it by the line.

The catalectic tetrameter occurs more rarely, as, with the basis, Soph. Phil. 681.

Ἄλλον δ' οὔτιν' ἔγωγ' οἶδα κλύων, οὐδ' ἐσίδον μοίρᾳ.

(5) *The Pentapody or the Pentameter.—Pentameter choriambicus.*



Both are rare; the former is used, as Pind. Dithyr. Fragm. III. 10, with the resolution of the first arsis of the second, third and fourth choriambs, and with a cretic following:

Τὸν Βρόμιον τὸν Ἐριβόαν τε καλέομεν. γόνον ὑπάτων μὲν πατέρων μελπέμεν.

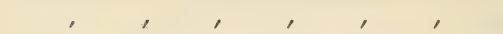
With a logaoedic ending:

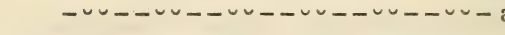
Philicus and Simmias used it by the line.

The catalectic pentameter is found, as Soph. Trach. 850, with the anacrusis:

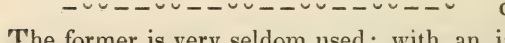
Ἁ δ' ἐρχομένα μοῖρα προφαίνει δολίαν καὶ μεγάλαν ἄταν.

(6) *The Hexapody or the Hexameter.—Hexameter choriambicus.*


acatalectus.


catalecticus.

The former is very seldom used; with an iambic basis and logaoedic ending it occurs in Eur. Iph. Aul. 172.

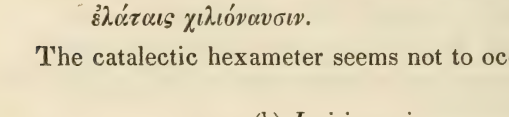


Ἀχαιῶν τε πλάτας ναυσιπόρους ἡμιθέων, οὓς ἐπὶ Τροίαν ἐλάταις χιλιόνανσιν.

The catalectic hexameter seems not to occur.

(b) *Ionici a majore.*

The Ionic a majore consists of six times, four of which are in the arsis and two in the thesis. The subordinate relations are of the equal kind; that of the arsis 2 : 2, that of the thesis 1 : 1.



The principal arsis is accordingly the first – – ⏑ ⏑ (P. 1. ch. 3. p. 13). It has a heavy and coarse character, and hence was called by Aristides Quintilianus *ῥυθμὸς φορτικός*.

The more elevated lyric poetry rejected it almost wholly. It was used chiefly for satirical and obscene poems (*ἠθολόγοι, κιναιδολόγοι*); it was, moreover, never sung, but recited with ludicrous gestures. Hence are explained the many licenses which were permitted in its use.

According to P. 1. ch. 10. p. 37, the ditrochee may be substituted for it; this takes place most frequently at the end. In the pure ionic, the long often stands for the last short ´ ´ – – ⏑ ⏑, according to the analogy of the second short in the thesis of the dactyl. Sometimes also the shorts of the thesis are contracted; finally, the short seems also to have been put sometimes for the first long; but the passages where this occurs are not of critical certainty. Resolutions of the long, as well in the pure ionic as in the ditrochee, are frequent.

The ionic is susceptible of only one catalexis:

in disyllabum: ´ ´ – – ⏑ ⏑ ´ ´ – – ⏑ ⏑ ´ ´ – – ⏑ ⏑ ´ – ⏑

(P. 1. ch. 7. p. 27), with the single exception of the Cleomachean verse, which is a *dimet. cat. in trisyll.*

The acatalectic rhythms never terminate with a pure ionic, on account of its want of a close, but always with a trochaic dipody.

(1) *The catalectic Dipody or the catalectic Dimeter.*

´ ´ – – ⏑ ⏑ | ´ ´ – – ⏑ Dimeter cat. in trisyllabum.
– ⏑ – ⏑ |

The *versus Cleomacheus:*

Τίς τὴν ὑδρίην ὑμῶν
Ἐψόφησ᾽; ἐγὼ πίνων.

(2) *The Tripody or the Trimeter.—Trimeter ionicus.*

´ ´ – – ⏑ ⏑ ´ ´ – – ⏑ ⏑ ´ – ⏑ – ⏑ acatalectus.

´ ´ – – ⏑ ⏑ ´ ´ – – ⏑ ⏑ ´ – ⏑ catal. in disyll.

According to Hephaestion, Sappho used the former,

Κρῆσσαί νύ ποθ᾽ ὧδ᾽ ἐμμελέως πόδεσσιν
Ὠρχεῦντ᾽ ἀπαλοῖς ἀμφ᾽ ἐρόεντα βωμόν,

unless this rhythm, like most of those cited by Hephaestion as ionic, is choriambic; at least, so it seems according to the other fragment, which Hephaestion cites, which, because it begins with a short, must be thus measured:

´ ´
⏑ – ⏑ ⏑ – – ⏑ ⏑ – ⏑ – ⏑

Πόας τέρεν ἄνθος μαλακὸν ματεῦσαι.

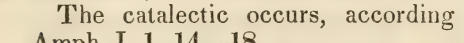
Otherwise, the short would have to be explained as a license.

The catalectic occurs, according to Hermann, Plaut. Amph. I. 1, 14—18.

Cógít me qui hóc nóctis a portu.

(3) *The Tetrapody or the Tetrameter.—Tetrameter ionicus.*

´ ´ ´ ´ ´ ´ –
– – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ catal. in disyll.

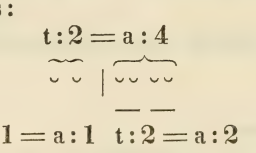


The *Versus Sotadeus* or *Sotadic* verse, used by Sotades and many others, also by the Romans, as Ennius, Plautus, Martial. Of the various licenses of the verse, see below.

B. Rising Rhythms.—Ionici a minore.

The ionic a minore is the ionic a majore reversed. It also consists of six times, two of which are in the thesis, four in the arsis:

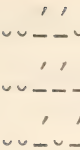
t : 2 = a : 4
⏑ ⏑ | ⏑ ⏑ ⏑ ⏑
– –
t : 1 = a : 1 t : 2 = a : 2



The second arsis has accordingly the strongest intensity ´ ´´ ⏑ ⏑ – –. In itself the rhythm is arrhythmic, but the arrhythmy is softened by certain means. As the groundfoot ends in the arsis, the rising ionic rhythm delights in the diaeresis, and it is possible to supply by the pause so much as is necessary to restore the rhythmical equilibrium, as,

Miserarum est neque amori dare ludum neque dulci.

The arrhythmy is further softened by the substitution of the trochaic dipody and by the peculiar break or *ἀνάκλασις* that takes place here (P. 1. ch. 10. p. 37).



The arses of the ionic are, in a less rigid use, resolved; the thesis is but seldom contracted.

The ionic a minore has the character of discord and wild enthusiasm; hence it was mostly used for the Phrygian mood, with the accompaniment of cymbals and other noisy instruments. It was especially used for Dionysiac and erotic poems and for phrenzied songs to Cybele. It is unknown to the Dorian lyric poetry; the dramatists, on the other hand, use the ionic frequently in choruses, whose subject is sometimes imploring, sometimes bacchic. It was also used in mourning songs.

The ionic is capable of only *one* catalexis, namely, in tri-

syllabum ⏑⏑–––⏑⏑–. On account of the termination on the arsis, the diaeresis predominates.

Sometimes the ionic rhythm receives, at the end, one trochee more, as a logaoedic prolongation; the preceding long of the ionic in that case appears as a short. Such a rhythm might also be regarded as a catalectic.

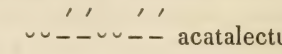
(1) *The Monopody or the Monometer.—Monometer ionicus a minore.*

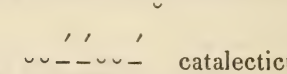
does not occur; though it seems often to stand before other rhythms, it is in those cases not an ionic, but a dimeter ana-

paest. cat. ⏑⏑–⏑, as Pind. Pyth. IX. 1.

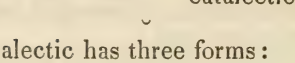
Ἐθέλω χαλκάσπιδα Πυθιονίκαν.
Ὑπέδεκτο δ' ἀργυρόπεζ' Ἀφροδίτα.

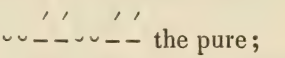
(2) *The Dipody or the Dimeter.—Dimeter ionicus a minore.*

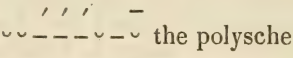




The acatalectic has three forms:







In the pure form it was used according to Hephaestion by Alcman:

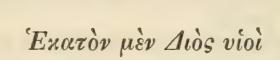
Ἑκατὸν μὲν Διὸς υἱοὶ
Τάδε Μῶσαι κροκόπεπλοι.

The ionic systems, of which below, are mostly arranged by dimeters, but in such a manner that a monometer sometimes remains. As the Anacreontic verse, *versus Anacreonteus*, it appears mostly in the broken form, but sometimes the pure or polyschematist form occurs with the broken. In antistrophic poems, the polyschematist or broken form may correspond to the original form.

The Anacreontic verse is used sometimes by the line, sometimes by systems. It also occurs singly, as Aeschyl. Agam. 746, 747.

Δύσεδρος καὶ δυσόμιλος
Συμένα Πριαμίδαισι.

The dimeter sometimes takes a trochee as a logaoedic ending:



with which often a system closes, as Eur. Bacch. 537, 555.

Ἔτι σοι τοῦ Βρομίου μελήσει.
Φονίου δ' ἀνδρὸς ὕβριν κατάσχες.

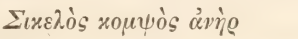
A remarkable logaoedic ending is found in the closing verse of the Anacreontic system, in Eur. Cycl. 510.

Φέρε μοι, ξεῖνε, φέρ᾽ ἀσκὸν ἔνδος μοι.

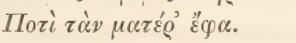
According to Hephaestion, the catalectic dimeter was used by Timocreon:

Σικελὸς κομψὸς ἀνὴρ
Ποτὶ τὰν ματέρ᾽ ἔφα.

(3) *The Tripody or the Trimeter.—Trimeter ionicus a minore.*

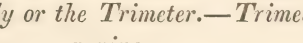


acatalectus.



catalecticus.

The acatalectic trimeter seems to have been much used particularly by the Aeolic lyric poets. Hephaestion cites from Sappho:



Τί με Πανδιονὶς ὠράνα χελιδών.

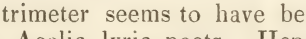
further:

Ζαελεξάμαν ὄναρ Κυπρογενήᾳ.

Anacreon:

Ἀπό μοι θανεῖν γένοιτ᾽. οὐ γὰρ ἂν ἄλλῃ
Λύσις ἐκ πόνων γένοιτ᾽, οὐδαμὰ τῶνδε.

With a logaoedic prolongation: Anacreon in Hephaestion:



Μεγάλῳ δ᾽ ἠῦτε μ᾽ ἔρως ἔκοψεν ὥστε χαλκεὺς
Πελέκει, χειμερίῃ δ᾽ ἔλουσεν ἐν χαράδρῃ.

According to Hephaestion Anacreon used the catalectic dimeter:

Διονύσου σαῦλαι Βασσαρίδες.

(4) *The Tetrapody or the Tetrameter.—Tetrameter ionicus a minore.*

˘˘ – – ˘˘ – – ˘˘ – – ˘˘ – – acatalectus.

˘˘ – – ˘˘ – – ˘˘ – – ˘˘ – catalecticus.

The former often apparently occurs in the pure form; it is then a part of a system. It is used singly, as Aeschyl. Agam. 745, 758.

˘˘ – – ˘˘ – – ˘˘ – – ˘˘ – –

–

– ˘ – ˘

Παρακλίνουσ' ἐπέκρανεν δὲ γάμου πικρὰς τελευτάς.
Δίχα δ' ἄλλων μονόφρων εἰμὶ, τὸ γὰρ δυσσεβὲς ἔργον.

Anacreon in Hephaestion:

Παρὰ δ' ἠῦτε Πυθόμανδρον κατέδυν ἔρωτα φεύγων.

The catalectic tetrameter is the *versus Galliambus*, which occurs sometimes pure, sometimes polyschematist. According to Hephaestion, the tragic poets Phrynichus also used the catalectic tetrameter, as,

Τό γε μὴν ξείνια δούσαις λόγος, ὥσπερ λέγεται
Ὀλέσαι, κἀποτεμεῖν ὀξεῖ χαλκῷ κεφαλάν,

and the comic Phrynichus:

Ἃ δ' ἀνάγκα 'σθ' ἱερεῦσιν καθαρεύειν φράσομεν.

SECTION II.

THE COMBINATION OF SIMPLE RHYTHMS IN LARGER RHYTHMICAL PORTIONS.

CHAPTER I.

COMPOSITION BY THE LINE (STICHIC COMPOSITION).

The composition *κατὰ στίχον* is the constant repetition of one and the same verse (P. 1. ch. 9. p. 33). It is appropriated to those poems in which composure and equability of feeling prevail, as in the Epos, in the dialogue of the drama (Diverbium) and in certain lower classes of lyric poetry, especially in witty and satirical poems. The verse itself, which is thus repeated, forms a rhythmical whole; it must therefore manifest itself as such by its rhythm. The rhythm is either *simple*, that is, consisting of equal series, or *compounded of different series*. Both the simple and compounded can only satisfy the ear as a whole, when they have a fixed beginning, a fixed middle, and a fixed conclusion. The middle forms the principal mass, and to this the beginning and the end must stand in an appropriate relation. In a rhythm which is too small, as the Adonian or ithyphallic, these parts cannot be distinguished; hence such rhythms are less adapted to repetition by the line. Diaereses and caesuras mark the different parts of the verse. The distinguishing marks of the close are the end of a word, the anceps and the hiatus, and in certain verses the catalexis also.

In a freer use, many poets have allowed themselves the anceps and the hiatus within a verse, at the end of a series; *asynartete verses*.

As it regards the rhythms themselves, which are used in verses to be repeated by the line, they must be so constituted as to allow variety of measure, because otherwise they would be wearisome by uniformity. The most complete of all such verses, and at the same time the most ancient, is the heroic hexameter, which, with all its unity of rhythm, appears under an infinite variety of forms, which are brought about

partly by the different caesuras and diaereses, partly by the alternation of the spondee with the dactyl; hence poems of the greatest compass like the Iliad and Odyssey, were written in the hexameter; every other verse would have wearied the ear. On the other hand, the smaller the compass of the poem, the simpler also may be the verse.

In verses composed of different series, one series forms the principal series, the others are attached to it as an introduction or a close. We shall always consider such verses under the head to which the principal series belongs. It is impossible here to cite all the verses which were used by the ancients by the line; we shall, therefore, limit ourselves to the more important, and those of which considerable remains have come down to us.

I. Verses used by the Line of the Trochaic-Iambic kind.

A. Trochaic Verses.

(1)

The verse consists of a dimet. troch. acat. with a dimeter creticus following, in which the first cretic always appears as a first paeon. This verse is used, Arist. Lysistr. 1014—1035.

Οὐδέν ἐστι θηρίον γυναικὸς ἀμαχώτερον,
Οὐδὲ πῦρ, οὐδ' ὦδ' ἀναιδὴς οὐδεμία πόρδαλις.—
Ταῦτα μέντοι σὺ ξυνιεὶς εἶτα πολεμεῖς ἐμοὶ,
Ἔξον, ὦ πονηρὲ, σοὶ βέβαιον ἔμ' ἔχειν φίλην;—
Ὡς ἐγὼ μισῶν γυναῖκας οὐδέποτε παύσομαι.—

The verse has commonly the diaeresis after the trochaic dimeter, but it is seven times neglected; in verses 1014, 1017, 1021, 1022, 1026, 1033, 1035.

(2)

A dimeter troch. with ithyphallic following. Hephaestion erroneously classes this verse with the asynartete. An example is cited by Hephaestion, probably from Sappho:

Ἔστι μοι καλὰ παῖς χρυσέοισιν ἀνθέμοισιν
Ἐμφερὴ ἔχοισα μορφὰν, Κλεὶς ἁ ᾽γαπατά,
Ἀντὶ τᾶς ἐγὼ οὐδὲ Λυδίαν πᾶσαν, οὐδ᾽ ἐραννάν.

(3) ´ – ´ – ´ – ´ –
– ◡ – ◡ – ◡ – ◡ – ◡ – ◡ –

Tetrameter trochaicus acatalectus.

Versus octonarius.

It was probably used by the line by the Greek lyric poets; Hephaestion mentions an example from Anacreon, in which the diaeresis after the second dipody is neglected:

Κλῦθί μευ, γέροντος εὐέθειρα χρυσόπεπλε κούρη.

The Greek dramatists do not use this verse; but it occurs very frequently in the Roman writers, both in tragedy and in comedy. They allow the known licenses in the uneven places, and resolve even the last arsis. The principal caesura is after the second dipody; but the diaeresis is also sometimes neglected. This rhythm is commonly used in those passages, in which a passionate excitement occurs.

Take as an example Terent. Eun. IV. 6. 1—8.

Crédo equidem illum jam ádfuturum, ut illam a me eripiát; sine veniat.
Atqui si illam dígito attigerit, óculi illi ilico éffodientur.
Usque adeo illius férre possum inéptiam et magnífica verba,
Vérba dum sint, vérum si ad rem cónferentur, vápulabit. —
Thaís, ego jam dúdum hic adsum. — O mí Chremes, te ipsum éxpeto
Scín' tu turbam hanc própter te esse fáctam? et adeo ad te ádtinere hanc
Omnem rem? — ad me? quí quaeso, istuc? quía dum tibi sorórem studeo
Réddere ac restítuere, haec atque huíusmodi sum múlta passa.

Plautus sometimes makes the verse asynartete, inasmuch as he allows himself the hiatus in the diaeresis, as Bacch. IV. 3. 1.

Pétulans, protervo, íracundo-ánimo indomito, incógitato.

(4) ′ ‒ ′ ‒ ′ ‒ ′ ⏑
‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒ ⏑ ‒

Tetrameter trochaicus catalecticus.

Versus septenarius or quadratus.

This verse was used both by the lyric poets (Iambographers), and by the dramatists; by the latter in those passages of the dialogue, in which a stronger excitement of the feelings is to be marked.

The iambographers strictly observed the diaeresis after the second dipody, and among the trisyllabic feet wholly excluded the dactyl, except in proper names.

The tragedians observed the diaeresis with equal strictness; it is found neglected only twice, Aesch. Pers. 165.

Ταῦτά μοι διπλῆ μέριμν' ἄφραστός ἐστιν ἐν φρεσίν,

and Soph. Phil. 1402.

Εἰ δοκεῖ, στείχωμεν. — ὦ γενναῖον εἰρηκὼς ἔπος.

In the latter passage, it is excused by the change of persons.

The comic poets did not always observe the diaeresis, as Arist. Nub. 580.

Μηδ' ἑνὶ ξὺν νῷ, τότ' ἢ βροντῶμεν ἢ ψεκάζομεν.

Resolutions of the longs are more frequent in the first foot of the dipodies than in the second. In general, trisyllabic feet are more common in the later tragic writers (after Ol. 89) than in the earlier. The last arsis but one is for the most part only resolved when the preceding foot is a trochee, as Eur. Phoen. 609.

Ἀνόσιος πέφυκας. — ἀλλ' οὐ πατρίδος, ὡς σὺ, πολέμιος,

comp. also Ion. 1254. — Arist. Equit. 319.

Νὴ Δί' κἀμὲ τοῦτ' ἔδρασε ταυτὸν, ὥστε κατάγελων,

Comp. also Av. 281. — The examples in which the spondee precedes the seventh foot resolved, are very rare: Arist. Vesp. 461.

Ἀλλὰ μὰ Δί' οὐ ῥᾳδίως οὕτως ἂν αὐτοὺς διέφυγες.

The tragedians avoid terminating the third dipody in a spondee, if this forms the end of a polysyllabic word.

The comic writers do not observe this, Arist. Nub. 577, 581.

Πλεῖστα γὰρ θεῶν ἁπάντων ὠφελούσαις τὴν πόλιν.
Εἶτα τὸν θεοῖσιν ἐχθρὸν βυρσοδέψην Παφλαγόνα.

The tragedians, and for the most part the comic writers, excluded the dactyl. Still it was permitted in proper names: Eur. Orest. 1535. Iph. Aul. 355.

Σύγγονόν τ' ἐμὴν Πυλάδην τε τὸν τάδε ξυνδρῶντά μοι.
Χιλίων ἄρχων Πριάμου τε πεδίον ἐμπλήσας δορός.

Comp. Plut. Polit. praec. p. 811. F.

Μητίοχος μὲν γὰρ στρατηγεῖ, Μητίοχος δὲ τὰς ὁδούς,
Μητίοχος δ' ἄρτους ἐποπτᾷ, Μητίοχος δὲ τἄλφιτα,
Μητιόχῳ δὲ πάντα κεῖται, Μητίοχος δ' οἰμώξεται.

As an example of the catalectic tetrameter in the tragedians, take the passage, Aesch. Pers. 702 sqq.

Ἀλλ' ἐπεὶ δέος παλαιὸν σοὶ φρενῶν ἀνθίσταται,
Τῶν ἐμῶν λέκτρων γεραιὰ ξύννομ' εὐγενὲς γύναι,
Κλαυμάτων λήξασα τῶνδε καὶ γόων σαφές τί μοι
Λέξον. Ἀνθρώπεια δ' ἄν τοι πήματ' ἂν τύχοι βροτοῖς.
Πολλὰ μὲν γὰρ ἐκ θαλάσσης, πολλὰ δ' ἐκ χέρσου κακὰ
Γίγνεται θνητοῖς, ὁ μάσσων βίοτος ἢν ταθῇ πρόσω.

As an example of the tetrameter in the comic writers, Arist. Av. 302 sqq.

Κίττα, τρυγὼν, κορυδὸς, ἐλεᾶς, ὑποθυμὶς, περιστερὰ,
Νέρτος, ἱέραξ, φάττα, κόκκυξ, ἐρυθρόπους, κεβλήπυρις,
Πορφυρὶς, κερχνὶς, κολυμβὶς, ἀμπελὶς, φήνη, δρύοψ. —
Οἷα πιππίζουσι καὶ τρέχουσι διακεκραγότες.
Ἆρ' ἀπειλοῦσίν γε νῷν; οἴμοι, κεχήνασίν γέ τοι
Καὶ βλέπουσιν εἰς σὲ κἀμέ. — Τοῦτο μὲν κἀμοὶ δοκεῖ.

The Romans also used this verse frequently. As a lyrical verse it occurs in the Pervigilium Veneris, which, at least the greater part of it, belongs to a later time; hence the remarkable irregularities, as the spondee or anapaest in the uneven places, in verses 25, 91, 62, 55.

Totus est in a r m i s idem, quando nudus est Amor.
Perdidi Musam tacendo, n e c me Phoebus respicit.

Unde foetus mixtus omnes a l e r e t magno corpore.
Jussit omnes adsidere p u e r i mater alitis.

The verse is very frequent in the dramatists. They allow the known licenses, only they preserve the last trochee pure. The diaeresis is often neglected, as Plaut. Mil. glor. II. 2. 38.

Dómi habet animum fálsiloquum, falsíficum, falsijúrium.

Plautus has the hiatus often in the diaeresis, as Amph. V. 1. 42.

Mánibus puris, cápite operto. Ibi continuo cóntonat,

and sometimes also after the first or third dipody, as Asinar. II. 2. 26.

Edepol hominem — infelicem, quí patronam cómprimat.

Poen. III. 1. 35.

Quídquid est pauxíllulum illuc: nóstrum id omne — íntus est.

For an example of the catalectic tetrameter, as used by the Roman dramatists, take Ennius in Cic. de Orat. III. 58.

Múltimodis sum circumventus, mórbo, exilio atque ínopia;
Túm pavor sapiéntiam mi omnem éxanimato expéctorat;
Alter terribilém minitatur vítae cruciatum ét necem,
Quaé nemo est tam firmo ingenio et tánta confidéntia,
Quín refugiat tímido sanguen átque exalbescát metu.

Terent. Eun. II. 2. 17—22.

Est genus hominum, qui ésse primos ómnium rerúm volunt,
Néc sunt; hos conséctor; hisce ego nón paro me ut rideant,
Séd eis ultro adrídeo, et eorum íngenia admirór simul:
Quídquid dicunt, laúdo, id rursum sí negant, laudo íd quoque:
Négat quis? nego; ait? ájo, postremo ímperavi egomét mihi
Omnia adsentári. Is quaestus núnc est multo ubérrimus.

(5) ′ — ′ — ′ — ′ ′ —
— ∪ — ∪ — ∪ — ∪ — ∪ — —

Tetrameter trochaicus claudus or Hipponacteus or quadratus scazon.

A satirical verse, which was formed by reversing the closing iamb of the catalectic tetrameter. The arrhythmy resulting from this produces a comic effect. The diaeresis, after the second dipody, is also the principal caesura. Re-

solutions seem frequently to have been admitted, especially in the first part of the verse. It was not well possible for the last foot to assume the form of a tribrach. The fragment of Ananius in Athen. VII. p. 282. B, may serve as an example:

Ἔαρι μὲν χρόμιος ἄριστος, ἀνθίας δὲ χειμῶνι·
Τῶν καλῶν δ' ὄψων ἄριστον καρὶς ἐκ συκέης φύλλου·
Ἡδύ τ' ἐσθίειν χιμαίρης φθινοπωρισμῷ κρεῖας,
Δέλφακος δ', ὅταν τραπέωσιν καὶ πατέωσι σῦκ', ἔσθειν.
Καὶ κυνῶν αὐτὴ τόθ' ὥρη καὶ λαγῶν κἀλωπήκων·
Ὅϊος αὖθ', ὅταν θέρος τ' ᾖ κἠχέται βαβράζωσιν.
Εἶτα δ' ἐστὶν ἐκ θαλάσσης θύννος οὐ κακὸν βρῶμα,
Ἀλλὰ πᾶσιν ἰχθύεσσιν ἐμπρεπὴς ἐν μυττωτῷ.
Βοῦς δὲ πιανθεὶς δοκέω μὲν καὶ μέσων νυκτῶν ἡδὺς
Χἡμέρης.

(6) ′ – ′ – ′ – ′ – ′ ˘
– ˘ – ˘ – ˘ – ˘ – ˘ – ˘ – ˘ – ˘ –

Pentameter trochaicus catal. ὑπέρμετρον.

Callimachus in Hephaestion and Bentley, ad fragm. Callim. CXV.

Ἔρχεται πολὺς μὲν Αἰγαῖον διατμήξας ἀπ' οἰνηρῆς Χίον
Ἀμφορεὺς, πολὺς δὲ Λεσβίης ἄωτον νέκταρ οἰνάνθης ἄγων.

(7) ′ – ′ –
– ˘ – ˘ – ˘ – ˘ – ˘ –

Hephaestion erroneously numbers this verse, consisting of two ithyphallics, among the asynartete. He quotes as an example from Sappho:

Δεῦρο, δεῦτε Μοῖσαι, χρύσεον λιποῖσαι.

(8) – ′ – ′ –
˘ – ˘ – ˘ – ˘ – ˘ – ˘

Versus Saturnius.

This verse consists of two ithyphallics, the first of which is preceded by the anacrusis. It is originally an Italian metre, and occurs, therefore, in the oldest monuments of

the Latin language, in epitaphs and religious songs (Carmen saliare). As the doctrine of quantity gained entrance into the Latin language from the imitation of Greek models only, it is evident that in this oldest metre originally little or no regard was paid to quantity, but that the rhythm of the verse was indicated by the word-accent.* When at a later period Livius Andronicus translated the Odyssey, in Saturnian metre, into Latin, and Naevius wrote the Punic war in the same metre, the verse seems to have been governed more by the rhythmical laws of the Greeks by adopting the above scheme, but allowing the same liberties with which the older Roman dramatists treated the trochaic tetrameter and the iambic trimeter.

We may, therefore, assume two epochs for the Saturnian verse. In the first epoch, until Livius and Naevius, its measure is yet very unsettled; the rhythm is, however, evidently trochaic. It usually corresponds to two ithyphallics, sometimes with, sometimes without an anacrusis before the first ithyphallic. Sometimes the last syllable or even the last foot seems to have been wanting to the second ithyphallic; nay, it is said that there were hypercatalectic verses, as the grammarians, at least, for example Atilius Fortunat. p. 2679, affirm. It is not to be denied, however, that the grammarians, by applying the metrical laws of the later Latin poets to the Saturnian verse, considered many a verse as anomalous which in fact was not.

The song of the Arvalian fraternity may serve as an example of Saturnian verses of the first epoch:

Ennos, Láses, juváte,
Néve luérvem, Mármar, sins incúrrere in pléores,
Sátur fúrere, Máre, limén salis sta bérber.
Sémunis altérnei - ádvocápit cónctos.
Ennos, Mármor, juváto.
Triúmpe, triúmpe.

It is to be observed that *pleores* (flores) should be read as two syllables; moreover, the lengthening of the *a* in *satur* (as in *quatuor*), the omission of the diaeresis in the third verse, and the hiatus in the diaeresis of the fourth verse, are to be noticed.

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* Carmina saturnio metro compta ad rhythmum solum componere vulgares consuerunt. Serv. ad Virg. Georg. II. 385.

The older among the epitaphs of the Scipios are evidently of a similar Saturnian rhythm, which Naevius likewise employed in his own epitaph. They can easily be arranged as verses if we do not everywhere insist upon the Saturnian verse properly so called. We select the following epitaph as an example:

Cornelius Lucius Scipio Barbatus.
Gnaívod pátre prognátus, fórtis vír sapiénsque,
Quoíus fórma vírtútei parísuma fúvit,
Cónsol, cénsor, aédilís quei fúvit apúd vos,
Taúrasiá, Cisaúna, Sámnió [que] cépit,
Súbicit ómne Lucánia óbsidésque abdoúcit.

The ground rhythm of the later Saturnian verse was:

– ′ – ′ –
⏑ – ⏑ – ⏑ – ⏑ | – ⏑ – ⏑ – ⏑

The resolution of the longs, the middle time for every short, the anapaest for the iamb, and even the resolution of the middle time were everywhere allowed. The diaeresis was frequently neglected, and the hiatus sometimes admitted in it. The grammarians quote as examples:

Dabúnt malum Metelli Naévio poetae.
Magnúm numerum triumphat hóstibus devictus.
Ferúnt pulcras creterras, aúreas lepistas.
Duelló magno dirimendo, régibus subigendis.
Fundít, fugat, prosternit máximas legiones.
Summás opes qui regum régias refregit.

We quote finally the epitaph of Naevius in Gellius, 1. 24.

Mortális immortalis flére si foret fas,
Flerént divae Camoenae Naévium poetam.
Itáque postquam est Orcino tráditus thesauro,
Oblíti sunt Romae loquiér Latina lingua.

B. Iambic Rhythms.

– ′ – ′
(1) ⏑ – ⏑ – ⏑ – ⏑ –

Dimeter acatalectus.

It was sometimes used by the Romans, for example, by the emperor Hadrian:

Animula vagula, blandula,
Hospes comesque corporis,
Quae nunc abibis in loca
Pallidula, rigida, nudula,
Nec, ut soles, dabis jocos.

Seneca, too, has such verses in his choruses, as Agam. III. 2.

Instant sorores squalidae,
Sanguinea jactant verbera,
Fert laeva semustas faces, etc.

and also Auson. Epigr. XXIX, XCIV, CXXXVIII.

– ′ – ′ ′ –
(2) ⏑ – ⏑ – ⏑ – ⏑ – – ⏑ – ⏑ – ⏑

A dimeter with an ithyphallic following, as Callim. Fragm. CXVI.

Ἔνεστ᾽ Ἀπόλλων τῷ χορῷ, τῆς λύρης ἀκούω·
Καὶ τῶν Ἐρώτων ᾐσθόμην, ἔστι κ᾽ Ἀφροδίτα.

Aristoph. Vesp. 248—272.

Τὸν πηλὸν, ὦ πάτερ πάτερ, τουτονὶ φύλαξαι.—
Κάρφος χαμᾶθέν νυν λαβὼν τὸν λύχνον πρόβυσον.—
Οὔκ, ἀλλὰ τῳδί μοι δοκῶ τὸν λύχνον προβύσειν.—

The diaeresis after the dimeter is always observed, except v. 252 and 265.

Καὶ ταῦτα τοὐλαίου σπανίζοντος, ὦνόητε.
Ὕδωρ γενέσθαι κἀπιπνεῦσαι βόρειον αὐτοῖς.

Hephaestion erroneously numbers this verse among the asynartete.

– ′ – ′ ′
(3) ⏑ – ⏑ – ⏑ – ⏑ – – ⏑ – ⏑ – ⏑ –

A dimeter with a tetrapodia troch. cat. following. Archilochus in Hephaestion:

Δήμητρος ἁγνῆς καὶ Κόρης τὴν πανήγυριν σέβων.

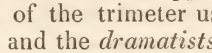
– ′ – ′ – ′ ⏑
(4) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

Trimeter acatalectus.

It underwent various modifications, according to the va-

rious kinds of poetry to which it was applied. We distinguish two principal kinds of the trimeter used by the line, that of the *iambographers* and the *dramatists;* the latter, according to the kinds of the drama, is again divided into the *tragic*, *satyric* and *comic*. The doctrine of the caesuras and diaereses is common to all, which we, therefore, premise.

The feet of the iambic trimeter may be arranged according to the double relation. As it has six feet in all, two feet or one dipody belong to the thesis, and four feet or two dipodies to the arsis:

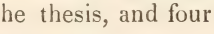


t : 6 = a : 12.

On account of the even numbers of feet, the trimeter might also be arranged according to the equal relation, so that the thesis would have three feet and the arsis three:

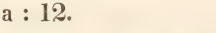
t : 9 = a : 9.

From this double arrangement of the rhythm follows the variety of the caesuras and diaereses. It has two principal diaereses and two principal caesuras:

 first principal diaeresis.

first principal caesura.

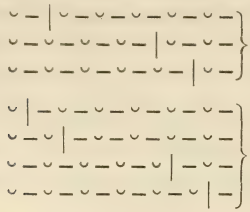
 second principal diaeresis.

 second principal caesura.

The first principal caesura is called caesura *πενθημιμερής*, on account of the five half feet which it separates; the second *ἑφθημιμερής*, on account of the seven half feet which it cuts off. The first caesura is by far more frequent, because it runs parallel to the division into dipodies, and at the same time corresponds to the iambic relation; the second is more rare, because it separates the feet of the second dipody. The same observation applies to the two principal diaereses.

Since the character of the iambic rhythm is rapidity and flexibility, it prefers the connection of the series by the caesura to their separation by the diaeresis; the caesuras, therefore, are more frequent than the diaereses.

Besides the principal diaereses and caesuras there are also secondary diaereses and caesuras.



The first principal diaeresis is frequently found, as Soph. Ant. 745.

Οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν.

The first principal caesura, the caesura *πενθημιμερής*, is the usual caesura of iambic trimeters. An apostrophized word does not destroy it. The caesura, in this case, occurs after a short or long syllable, as Soph. Aj. 12.

Ἔτ᾽ ἔργον ἐστὶν, ἐννέπειν δ᾽ ὅτου χάριν.

Aesch. Choeph. 888.

Δόλοις ὀλούμεθ᾽, ὥσπερ οὖν ἐκτείναμεν.

Aesch. Suppl. 438.

Καὶ δὴ πέφρασμαι· δεῦρο δ᾽ ἐξοκέλλεται.

Aesch. Suppl. 195.

Ξένους ἀμείβεσθ᾽, ὡς ἐπήλυδας πρέπει.

The second principal diaeresis divides the verse into two equal parts, and renders it similar to our Alexandrines. The ancients, however, avoid such verses, and we find them, therefore, seldom without some softening modifications, as Arist. Av. 200.

Ἐδίδαξα τὴν φωνὴν, ξυνὼν πολὺν χρόνον.

Less striking is the diaeresis when an apostrophized word requires a rapid connection of the two parts, as Soph. Oed. R. 328.

Πάντες γὰρ οὐ φρονεῖτ᾽, ἐγὼ δ᾽ οὐ μήποτε,

or when a foot caesura immediately precedes or follows, so that either the third arsis or fourth thesis falls upon a monosyllabic word, as Soph. Phil. 1040. Aesch. Sept. 1046.

Ἀλλ᾽ ὦ πατρῷα γῆ, θεοί τ᾽ ἐπόψιοι.
Ἀλλ᾽ ὃν πόλις στυγεῖ, σὺ τιμήσεις τάφῳ,

even if the first word becomes monosyllabic by elision, as Aesch. Prom. 374. Soph. Elec. 1038.

Χρήζεις· σεαυτὸν σῶζ', ὅπως ἐπίστασαι.
Ὅταν γὰρ εὖ φρονῇς, τόθ' ἡγήσει σὺ νῷν.

Frequently both take place, as Soph. Phil. 15.

Ἀλλ' ἔργον ἤδη σὸν, τὰ λοίφ' ὑπηρετεῖν.

We must here, as everywhere, be cautious not to take a foot diaeresis for a principal diaeresis, and thus unnecessarily increase the number of verses resembling the Alexandrines, as Soph. Elec. 15.

Νῦν οὖν Ὀρέστα, καὶ σὺ φίλτατε ξένων,

has the first principal caesura, not the second principal diaeresis.

The second and third foot is, in tragic poets, rarely contained in one word. Where this is the case, the subject requires the grave rhythm of such a verse, as Aesch. Pers. 465, 509.

Ξέρξης δ' ἀνώμωξεν κακῶν ὁρῶν βάθος.
Θρήκην περάσαντες μόγις πολλῷ πόνῳ.

The second principal caesura, or caesura *ἑφθημιμερής*, is, next to the first, the most common, as Soph. Ant. 385.

Τήνδ' εἴλομεν θάπτουσαν· ἀλλὰ ποῦ Κρέων;

The apostrophe does not destroy the caesura, as Soph. Elec. 1110.

Οὐκ οἶδα τὴν σὴν κληδόν', ἀλλά μοι γέρων.

Sometimes a verse has neither of the principal caesuras or diaereses, but a secondary caesura or diaeresis. They make usually little impression, and often serve only to emphasize a word. The first secondary diaeresis usually effects this in addresses, as Soph. Ant. 162, 223.

Ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοί.
Ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὕπο.

The second secondary diaeresis has almost no effect whatever, on which account it does not often occur, as Soph. Elec. 410.

Ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί·

in like manner the third secondary diaeresis, as Aesch. Prom. 830.

Τὴν αἰπύνωτόν τ᾽ ἀμφὶ Δωδώνην, ἵνα.

Neither is the first secondary caesura of much effect, except that it serves sometimes to emphasize an important word, as Soph. Oed. R. 1040.

Οὐκ· ἀλλὰ ποιμὴν ἄλλος ἐκδίδωσί μοι.

The second and third secondary caesuras are likewise without effect, as Soph. Aj. 895. Oed. R. 449.

Τέκμησσαν, οἴκτῳ τῷδε συγκεκραμένην.
Λέγω δέ σοι τὸν ἄνδρα τοῦτον, ὃν πάλαι.

The fourth secondary caesura is very rare and the word next to it usually belongs so closely to what follows that in consequence of this connexion the caesura is less striking, as Soph. Oed. Col. 573.

Ὥστ᾽ ἐστί μοι τὸ λοιπὸν οὐδὲν ἄλλο, πλὴν
Εἰπεῖν ἃ χρῄζω.

All these caesuras and diaereses divide the verse into two parts; there are, however, sometimes trimeters which have a double caesura, or a caesura and a diaeresis. Such systems consist, therefore, of three series, as Soph. Oed. R. 927, 1064.

Στέγαι μὲν αἵδε· καὐτὸς ἔνδον, ὦ ξένε.
Ὅμως πιθοῦ μοι, λίσσομαι, μὴ δρᾶ τάδε.

In connexion with this it should be mentioned that the dipodies are separated by the diaeresis which occurs sometimes in comic poets, as Arist. Nub. 686.

Φιλόξενος, Μελησίας, Ἀμυνίας.

Thus the poem of Castorion to Pan was, according to Athen. X. p. 454. F., written in trimeters in which the single dipodies were separated by the diaeresis.

Σὲ τὸν βόλοις νιφοκτύποις δυσχείμερον
Ναίονθ᾽ ἕδος, θηρονόμε Πὰν χθόν᾽ Ἀρκάδων,
Κλήσω γραφῇ τῇδ᾽ ἐν σοφῇ πάγκλειτ᾽ ἔπη
Συνθεὶς, ἄναξ, δύσγνωστα μὴ σοφοῖς κλύειν,
Μουσοπόλε θὴρ, κηρόχυτον ὃς μείλιγμ᾽ ἱεῖς.

The comic poets, moreover, were allowed to separate each foot by the diaeresis, whereby the verse became very burlesque, as Arist. Vesp. 979.

Κατάβα, κατάβα, κατάβα, κατάβα, καταβήσομαι,

where especially the anapaests seem to require the diaeresis. Wherever such verses occur in tragic poets, the diaereses are foot diaereses only, as Eur. Hec. 228.

Τῶν σῶν. σοφόν τοι κἀν κακοῖς, ἃ δεῖ, φρονεῖν.

Finally, trimeters occur frequently which have foot caesuras and diaereses only.

(a) *The Trimeter of the Iambographers.*

The iambographers, among these Archilochus, use the trimeter commonly in such a manner as to preserve the iambs pure, as

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε.

The tribrach and dactyl occur sometimes, as Archil. in Athen. XII. 523 D. E.

Οὐδ' ἐρατὸς, οἷος ἀμφὶ Σίριος ῥοάς.

They did not admit the anapaest.

The Roman lyric poets, too, employed trimeters by the line, as Catullus IV, XX, which poems consisted altogether of pure iambs; Carm. XXIX, in which in v. 21 alone a spondee occurs in the beginning; and Carm. LII, where the spondee occurs in the first two dipodies.

Horace used the iambic trimeter but once by the line, Epod. XVII; with him spondees usually alternate with iambs; he has also the tribrach and dactyl, as v. 12, 65, 74.

Alitibus atque canibus homicidam Hectorem.
Optat quietem Pelopis infidus pater.
Vectabor humeris tunc ego inimicis eques.

Of the same kind are the iambs of Martial.

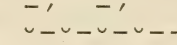
(b) *The Trimeter of the Greek Dramatists.*

(*a*) The Tragic Trimeter.

Dignity which is the distinguishing character of tragedy, requires that the spondee be frequently admitted in the odd places and that trisyllabic feet be more rarely used. The subject, however, requires frequently a greater rapidity, and

in that case it is usual to preserve the iambs pure and employ more frequently resolved feet.

According to Porson's observation (praef. ad Eur. Hec. p. 39 sqq.) the spondee does not occur in the fifth place, if the caesura severs it:



The spondee, however, is not offensive:

(1) When the subject requires so grave a rhythm, as Eur. Ion. 1.

Ἄτλας ὁ χαλκέοισι νώτοις οὐρανόν.

(2) When the second syllable of the spondee is an enclitic or a particle like *γάρ, μέν, δέ, ἄν,* which belongs closely to what goes before. The verse has, in that case, usually another principal caesura, commonly the second, or, although more rarely, the second principal diaeresis, as Eur. Iph. Taur. 942. Aesch. Prom. 107. Soph. Elec. 413.

Ἥλαννόμεσθα φυγάδες· ἔνθεν μοι πόδα.
Οἷόν τέ μοι τάσδ' ἐστί· θνητοῖς γὰρ γέρα.
Εἴ μοι λέγοις τὴν ὄψιν, εἴποιμ' ἂν τότε.

Similar is the case when a preposition belongs closely to what follows, as Soph. Oed. Col. 664.

Θαρσεῖν μὲν οὖν ἔγωγε κἄνευ τῆς ἐμῆς.

(3) The spondee is only apparent when the words *ἡμῖν* and *ὑμῖν* help to form the fifth foot, followed by a word which begins with a vowel. For then it should be written *ἧμιν* and *ὕμιν,* as Soph. Elec. 1328. Oed. Col. 25.

Ἦ νοῦς ἔνεστιν οὔτις ὕμιν ἐγγενής.
Πᾶς γάρ τις ἡῦδα τοῦτό γ' ἧμιν ἐμπόρων.

(4) The spondee is allowed when an apostrophized word requires a connexion with the following word, as Soph. Aj. 1101. Philoct. 22.

Ἔξεστ' ἀνάσσειν, ὧν ὅδ' ἡγεῖτ' οἴκοθεν.
Ἃ μοι προσελθὼν σῖγα, σήμαιν' εἴτ' ἔχει.

Of the same class may be considered the case, when the particle *ἄν* precedes an apostrophized word.

(5) When the word *οὐδείς, οὐδέν* is divided between the

fourth and fifth foot, it is to be written *οὐδ' εἷς, οὐδ' ἕν*, as Soph. Oed. Col. 1022. Eur. Alc. 671.

Εἰ δ' ἐγκρατεῖς φεύγουσιν, οὐδ' ἓν δεῖ πονεῖν.
Ἦν δ' ἐγγὺς ἔλθῃ θάνατος, οὐδ' εἷς βούλεται.

(6) Position before a double consonant serves as an excuse, as Eur. Hec. 729. Androm. 346. Iph. A. 530.

Ἡμεῖς μὲν οὖν ἐῶμεν, οὐδὲ ψαύομεν.
Φεύγει τὸ ταύτης σῶφρον, ἀλλὰ ψεύσεται.
Κἄμ' ὡς ὑπέστην θῦμα, κᾆτα ψεύδομαι.

(7) Proper names furnish an excuse, as Aesch. Pers. 321.

Νωμῶν, ὅ τ' ἐσθλὸς Ἀριόμαρδος Σάρδεσιν.

The few verses which remain without coming under one of these cases, originate either from a negligent treatment or from corruption.

The tribrach can stand in every place. The older tragic poets, however, (before Olymp. 89) have it more rarely.

The tribrach is allowed in the fifth place then only, when after its first short a caesura, though it be even a foot caesura, occurs, or if an *ι* or a *ρ* precedes a short vowel, as Aesch. Prom. 52. Pers. 501. Eum. 580.

Οὔκουν ἐπείξει δεσμὰ τῷδε περιβαλεῖν.
Στρατὸς, περᾷ κρυσταλλοπῆγα διὰ πόρον.
Τοιαῦτα μὲν τάδ' ἐστὶν ἀμφότερα μένειν.

The dactyl occurs in the first and third places, as Soph. Aj. 846. Aesch. Suppl. 987.

Ἥλιε, πατρῴαν τὴν ἐμὴν ὅταν χθόνα,
Καὶ μήτ' ἀέλπτως δορικανεῖ μόρῳ θανών·

it is excluded from the fifth.

The anapaest is properly allowed in the first place alone, and in the older tragic writers so that it forms one word, as Aesch. Prom. 89.

Ποταμῶν τε πηγαὶ, ποντίων τε κυμάτων.

Euripides sometimes admits a foot caesura in the anapaest, as Orest. 898.

Ἐπὶ τῷδε δ' ἠγόρευε Διομήδης ἄναξ.

In other places it is excused by such a proper name only as

otherwise could not be introduced into the verse, as Soph. Ant. 11.

Ἐμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων.

In proper names it was also admitted even where, by a transposition of the words, it might have been avoided, as Soph. Phil. 794.

Ἀγάμεμνον, ὦ Μενέλαε, πῶς ἂν ἀντ᾽ ἐμοῦ.

The anapaest is often only apparent, as Eur. Orest. 459. Soph. Oed. Col. 1361.

Ἀπωλόμην, Μενέλαε, Τυνδάρεως ὅδε.
Τάδ᾽, ὥσπερ ἂν ζῶ σοῦ φονέως μεμνημένος,

where *Τυνδάρεως* per synizesin is to be read as trisyllabic, and *φονέως* as dissyllabic.

It is not necessary that the trimeter should always close with a complete sentence, but verses ending with a word which belongs closely to the following, as an article, preposition, conjunction, interjection, are rare, as Soph. Ant. 409.

Πᾶσαν κόνιν σήραντες, ἣ κατεῖχε τὸν
Νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ.

Aesch. Eum. 238.

Ἀλλ᾽ ἀμβλὺν ἤδη, προστετριμμένον τε πρὸς
Ἄλλοισιν οἴκοις καὶ πορεύμασιν βροτῶν.

An apostrophized word stands as rarely at the end of a verse. This license occurs first in Soph. Oed. R. 29.

Ὑφ᾽ οὗ κενοῦται δῶμα Καδμεῖον, μέλας δ᾽
Ἅιδης κ. τ. λ.

As an example of the tragic trimeter take Soph. Oed. R. 1 sqq.

Ὦ τέκνα, Κάδμου τοῦ πάλαι νέα τροφὴ,
Τίνας ποθ᾽ ἕδρας τάσδε μοι θοάζετε
Ἱκτηρίοις κλάδοισιν ἐξεστεμμένοι;
Πόλις δ᾽ ὁμοῦ μὲν θυμιαμάτων γέμει,
Ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων·
Ἀγὼ δικαιῶν μὴ παρ᾽ ἀγγέλων, τέκνα,
Ἄλλων ἀκούειν αὐτὸς ὧδ᾽ ἐλήλυθα,

Ὁ πᾶσι κλεινὸς Οἰδίπους καλούμενος.
Ἀλλ', ὦ γεραιὲ, φράζ', ἐπεὶ πρέπων ἔφυς
Πρὸ τῶνδε φωνεῖν, τίνι τρόπῳ καθέστατε,
Λείσαντες, ἢ στέρξαντες; ὡς θέλοντος ἂν
Ἐμοῦ προσαρκεῖν πᾶν. δυσάλγητος γὰρ ἂν
Εἴην τοιάνδε μὴ οὐ κατοικτείρων ἕδραν.

(β) The Satyric Trimeter.

As the Satyrdrama stood between tragedy and comedy, so the satyric trimeter stood between the tragic and comic. The seriousness of tragedy is softened by more frequent resolutions and the admission of the anapaest in every place, though not frequent. In general the verse is altogether regulated by the subject; it is more tragic in grave passages, and more comic in humorous ones. Take as an example Eur. Cycl. 1 sqq.

Ὦ Βρόμιε, διὰ σὲ μυρίους ἔχω πόνους
Νῦν χὥτ' ἐν ἥβῃ τοὐμὸν εὐσθένει δέμας·
Πρῶτον μὲν ἡνίκ' ἐμμανὴς Ἥρας ὕπο
Νύμφας ὀρείας ἐκλιπὼν ᾤχου τροφούς·
Ἔπειτα δ' ἀμφὶ γηγενῆ μάχην δορὸς
Ἐνδέξιος σῷ ποδὶ παρασπιστὴς γεγὼς
Ἐγκέλαδον ἰτέαν μέσην θενὼν δορὶ
Ἔκτεινα. φέρ' ἴδω, τοῦτ' ἰδὼν ὄναρ λέγω;
Οὐ μὰ Δί', ἐπεὶ καὶ σκῦλ' ἔδειξα Βακχίῳ.

(γ) The Comic Trimeter.

The greater flexibility and liveliness which characterize comedy, are indicated in the trimeter by frequent resolutions and by the admission of the anapaest. The tribrach is excluded from the sixth place alone. The dactyl is permitted in the first, third, and fifth places, though in the last more rarely, as Arist. Av. 27.

Οὐ δεινὸν οὖν δῆτ' ἐστὶν ἡμᾶς δεομένους.

The same rule which was stated above with regard to the tribrach in the tragic trimeter, applies to the tribrach and dactyl in the fifth place. Exceptions, however, occur, as Arist. Equit. 946.

Σὺ δ', ὦ Παφλαγών, φάσκων φιλεῖν μ' ἐσκορόδισας.

This anomaly was to be excused especially in proper names, as Arist. Pac. 1046. Acharn. 175.

Μάντις τίς ἐστιν. οὐ μὰ Δί', ἀλλ' Ἱεροκλέης
Ἀλλ' ἐκ Λακεδαίμονος γὰρ Ἀμφίθεος ὁδί.

The anapaest is admitted in every place, except the sixth, as Arist. Vesp. 979.

Κατάβα, κατάβα, κατάβα, κατάβα, καταβήσομαι.

The fifth foot may be a spondee even if severed by the caesura, as Arist. Nub. 738.

Ἀκήκοας μυριάκις ἀγὼ βούλομαι.

The comic poets seem to have admitted, by a peculiar license even the proceleusmatic in the first two dipodies, although rarely, as Arist. Plut. 1011.

Νηττάριον ἂν καὶ φάττιον ὑπεκορίζετο

Plat. in Schol. ad Eur. Hec. 838.

Οὗτος τίς εἶ; λέγε ταχύ. τί σιγᾷς; οὐκ ἐρεῖς;

perhaps also Arist. Thesm. 285.

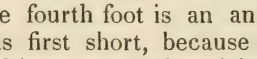
Τὸ πόπανον, ὅπως λαβοῦσα θύσω ταῖν θεαῖν.

An anapaest follows a tribrach then only, when the two feet are separated by the diaeresis, as Arist. Ach. 47. Nub. 663.

Ἀλλ' ἀθάνατος· ὁ γὰρ Ἀμφίθεος Δήμητρος ἦν.
Ἀλεκτρυόνα, κατὰ ταὐτὸ καὶ τὸν ἄρρενα.

An anapaest is not allowed to follow a dactyl, because according to trochaic measurement the rhythm would contain a proceleusmatic, which is not allowed in trochees:

Finally, if the fourth foot is an anapaest, a foot caesura is avoided in its first short, because the verse in that case would be divided into two rhythms joined arrhythmically:



The caesura is, however, less offensive:

(1) When the first syllable of the anapaest is a monosyllable closely belonging to the following word, as Arist. Eccl. 104.

Νυνὶ δ' ὁρᾶς, πράττει τὰ μέγιστ' ἐν τῇ πόλει.

(2) If an apostrophe occurs after the first syllable of the anapaest, as Arist. Nub. 70.

Ὥσπερ Μεγακλέης, ξυστίδ' ἔχων· ἐγὼ δ' ἔφην.

(3) If a caesura, usually the *πενθημιμερής*, precedes, as Arist. Ran. 658.

Τί τὸ πρᾶγμα τουτί; δεῦρο πάλιν βαδιστέον.

(4) At a change of persons, as Arist. Vesp. 1369.

Τῶν ξυμποτῶν κλέψαντα; Φ. ποίαν αὐλητρίδα;

(5) If the anapaest is preceded by another anapaest, as Arist. Pac. 415.

Καὶ τοῦ κύκλου παρέτρωγον ὑφ' ἁρματωλίας.

As an example of the comic trimeter take Arist. Nub. 1 sqq.

Ὦ Ζεῦ βασιλεῦ, τὸ χρῆμα τῶν νυκτῶν ὅσον
Ἀπέραντον. οὐδέποθ' ἡμέρα γενήσεται;
Καὶ μὴν πάλαι γ' ἀλεκτρυόνος ἤκουσ' ἐγώ.
Οἱ δ' οἰκέται ῥέγκουσιν· ἀλλ' οὐκ ἂν πρὸ τοῦ.
Ἀπόλοιο δῆτ', ὦ πόλεμε, πολλῶν οὕνεκα,
Ὅτ' οὐδὲ κολάσ' ἔξεστί μοι τοὺς οἰκέτας.
Ἀλλ' οὐδ' ὁ χρηστὸς οὑτοσὶ νεανίας
Ἐγείρεται τῆς νυκτὸς, ἀλλὰ πέρδεται
Ἐν πέντε σισύραις ἐγκεκορδυλημένος.

(δ) The Trimeter of the Roman Dramatists.

The older Roman dramatists and the fable-writer Phaedrus treated the trimeter, which they called *senarius* after the number of its feet, with as great freedom as the trochaic rhythms, mentioned above. They allowed the licenses, permitted by the Greeks in the odd places only, in the even places also, with the exception of the sixth. They have also, though seldom, the proceleusmatic, and so indeed that it was concealed by the pronunciation, as Terent. Eun. I. 2. 27. V. 2. 32.

Samiá mihi mater fúit, ea habitabát Rhodi.
Ut sólidum parerem hoc mí beneficium, Chaérea.

The pure iamb, the tribrach and dactyl are rare in the fifth foot.

The caesuras are frequently neglected.

The hiatus occurs frequently in Plautus in the *πενθημιμερής*, as Mil. IV. 3. 42.

Nam quós videre — éxoptabam máxime.

It is not rare after the short of the fifth foot, as Asin. IV. 1. 15, 46.

In fóribus scribat, óccupatam — esse se.
Tollám. quidni? audi réliqua. loquere — aúdio.

Finally Plautus allows himself the hiatus in other places: when the persons change, as Curc. I. 1. 41.

Oblóquere. PA. fiat máxime. PH. etiám taces?

after a strong punctuation, as Curc. I. 1. 46.

Eam vólt meretricem fácere: ea me déperit;

or in an exclamation, as Aul. II. 8. 22. Merc. II. 2. 13.

Perii, hércle! — aurum rápitur, aula quaéritur.
Salvé! — o quid agis? quíd fit! quod misérrimus;

and perhaps in proper names, as Asin. IV. 1. 59.

Ancíllam ferre Véneri — aut Cupídini.

It is to be mentioned as a peculiarity of the older Roman poets that, because they endeavored as far as possible to adapt the verse-accent to the word, they often passed lightly over long syllables of those words which in meaning are subordinate to others, or over syllables long by position, or over syllables naturally long and following a short, as if they were short, and this they did particularly at the beginning of words, as Terent. Andr. I. 1. 16.

Sed hoc míhi molestumst: nam ístaec commemorátio.

Andr. II. 6. 8.

Propter hóspitai hujúsce consuetúdinem.

Eun. III. 1. 40.

Dolet díctum imprudenti ádulescenti et líbero.

Plaut. Mil. II. 1. 53.

Dedi mércatori, quí ad illum déferat.

As an example of the tragic trimeter among the Romans take the beginning of the Medea of Ennius:

Utinám ne in nemore Pélio secúribus
Caesa áccidisset ábiegna ad terrám trabes,
Neve índe navis inchoandae exórdium
Cepísset, quae nunc nóminatur nómine

Argó, qua vecti Argívi delectí viri
Petébant illam péllem inauratam árietis
Colchís, imperio régis Peliae, pér dolum;
Nam núnquam hera errans méa domo efferrét pedem
Medéa, animo aegra, amóre saevo saúcia.

As an example of the comic trimeter take Plaut. Mil. I. 1. 1 sqq.

Curáte, ut splendor meó sit clupeo clárior,
Quam sólis radii esse ólim, quum sudúmst, solent;
Ut, ubi úsus veniat, cóntra consertá manu
Praestríngat oculorum áciem in acie-hóstibus.
Nam ego hánc machaeram míhi consolarí volo,
Ne lámentetur néve animum despóndeat,
Quia sé jampridem fériatam géstitem,
Quae mísere gestit fárctum facere ex hóstibus.

The trimeters of Seneca are formed after the model of the Greek; he is fond, however, of the anapaest, especially in the first and fifth places.

(5) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – – ⏑

The lame Trimeter.—Trimeter claudus, scazon, Hipponacteus, Choliambus, Mimiambus.

The lame trimeter is a satiric verse, which among the Greeks was used especially by Hipponax, Ananius, Babrius, Theocritus (Epigr. XXI), and by the comic poet Eupolis; among the Romans by Catullus and Martial. It differs from the common trimeter by the inversion of the last foot. Resolutions are rare. The fifth and sixth were probably never resolved, although Prisc. de metr. Comic. p. 1327, quotes a verse of Hipponax, in which the fourth and fifth feet are dactyls.

Ἐρέω γὰρ οὕτω, Κυλλήνιε Μαιάδος Ἑρμῆ.

The fourth foot was very rarely resolved, as Phoenix Coloph. in Athen. XII. p. 530. E.

Οὐ παρὰ μάγοισι πῦρ ἱερὸν ἀνέστησεν.

Babrius allowed the anapaest in the first place only, and among the Romans Martial, as I. 67. 2, 13.

Fieri poetam posse qui putas tanti.
Aliena quisquis recitat et quaerit famam.

The spondee is rare in the fifth foot, because it makes the verse awkward: Catullus, who uses this measure eight times in his poems (Carm. VIII, XXII, XXXI, XXXVII, XXXIX, XLIV, LIX, LX.) has it not, Martial sometimes. In Catullus only four resolutions of longs occur XXII, 19. XXXVII, 5, 11. LIX, 3.

Quem non in aliqua re videre Suffenum.
Confutuere et putare ceteros hircos.
Puella nam, me quae meo sinu fugit.
Vidistis ipso rapere de rogo coenam.

The caesuras are those common in the trimeter. As examples take Hippon. in Stob. LXVIII. p. 279 ed. Grot.

Δύ' ἡμέραι γυναικὸς εἰσὶν ἥδισται·
Ὅταν γαμῇ τις, κἀκφέρῃ τεθνηκυῖαν.

Hippon. in Stob. p. 519. Gesn. or Anan. in Athen. III. p. 78. F.

Εἴ τις καθεῖρξε χρυσὸν ἐν δόμοις πολλὸν,
Καὶ σῦκα βαιὰ, καὶ δύ' ἢ τρεῖς ἀνθρώπους,
Γνοίη χ' ὅσῳ τὰ σῦκα τοῦ χρύσου κρέσσω.

Mart. Epigr. II. 65.

Cur tristiorem cernimus Salejanum?
An causa levis est? extuli, inquis, uxorem.
O grande fati crimen! o gravem casum!
Illa, illa dives mortua est Secundilla,
Centena decies quae tibi dedit dotis?
Nollem accidisset hoc tibi, Salejane.

(6) – ⏑ / – ⏑ / – ⏑ / – ⏑
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

Tetrameter acatalectus.

Versus Boiscius, octonarius.

According to Mar. Victor. p. 2528, Boiscus of Cyzicus invented it:

Βοΐσκος ὁ ἀπὸ Κυζικοῦ, παντὸς γραφεὺς ποιήματος,
Τὸν ὀκτάπουν εὑρὼν στίχον Φοίβῳ τίθησι δῶρον.

The Romans used it in the drama by the line with the usual liberties. The spondee and the trisyllabic feet are every where allowed; the last iamb alone is preserved pure.

The verse has either the diaeresis after the second dipody, and Plautus uses it commonly so, often allowing himself the hiatus and anceps in the diaeresis, as Bacch. IV. 9. 9. Poen. IV. 1. 3.

O Trója, o patria, o Pérgamum — o Príame periistí senex.
Is me aútem porro vérberat incúrsat pugnis cálcibus;

or the caesura after the first thesis of the third dipody, as usually in Terence, as Andr. III. 4. 22.

Nihil ést preci loci relictum; jám perturbavi ómnia.

If the verse has the diaeresis, the second foot of the second dipody is commonly pure.

As an example of this measure take Terent. Eun. II. 3. 2—6.

Neque vírgo est usquam, néque ego, qui illam e cónspectu amisí meo.
Ubi quaéram, ubi investígem, quem percónter, qua insistám via,
Incértus sum. una haec spés est, ubi ubi est, diú celari nón potest.
O fáciem pulchram: déleo omnis dehínc ex animo múlieres;
Taedét cotidiánarum harum fórmarum. — Ecce autem álterum.

(7) – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | – ⏑ | –

Tetrameter iambicus catalecticus.

Versus septenarius.

As the first thesis in the fourth dipody never admits a long, the verse appears to be not so much an iambic tetrameter, as an iambic dimeter with a catalectic tetrapody.

As a lyric verse it occurs in the flower-song, preserved by Athenaeus, in which the second iamb appears always as tribrach:

Ποῦ μοι τὰ ἴα; ποῦ μοι τὰ ῥόδα; ποῦ μοι τὰ καλὰ σέλινα;
Ταδὶ τὰ ἴα· ταδὶ τὰ ῥόδα· ταδὶ τὰ καλὰ σέλινα.

Catullus among the Romans has used this verse, Carm. XXV. He observes strictly the diaeresis after the dimeter, and admits the spondee in the first and fifth foot only.

The comic poets used this verse most frequently. The principal diaeresis is after the dimeter, which, however, is frequently neglected, as Arist. Nub. 1353.

Καὶ μὴν ὅθεν γε πρῶτον ἠρξάμεσθα λοιδορεῖσθαι.

The tribrach is everywhere allowed except in the seventh foot; it is more rare in the fourth foot, as Arist. Nub. 1063.

Πολλοῖς· ὁ γοῦν Πηλεὺς ἔλαβε διὰ τοῦτο τὴν μάχαιραν.

The dactyl occurs in the first, third and fifth feet, as Arist. Equit. 894, 900, 857.

Καὶ πρότερον ἐπεβούλευσέ σοι· τὸν καυλὸν οἶσθ' ἐκεῖνον.
Οὐ γὰρ τόθ' ὑμεῖς βδεόμενοι δήπου 'γένεσθε πυρροί.
Τὰς εἰσβολὰς τῶν ἀλφίτων ἂν καταλάβοιεν ἡμῶν.

The anapaest is everywhere allowed; in the fourth and seventh feet, however, principally in proper names only, as Arist. Ran. 912. Thesmoph. 547.

Ἀχιλλέα τιν' ἢ Νιόβην, τὸ πρόσωπον οὐχὶ δεικνύς.
Ἐγένετο Μελανίππας ποιῶν Φαίδρας τε Πηνελόπην τε.

As an example of the catalectic tetrameter take Arist. Nub. 1036 sqq.

Καὶ μὴν πάλαι γ' ἐπιγνόμην τὰ σπλάγχνα, κἀπεθύμουν
Ἅπαντα ταῦτ' ἐναντίαις γνώμαισι συνταράξαι.
Ἐγὼ γὰρ ἥττων μὲν λόγος δι' αὐτὸ τοῦτ' ἐκλήθην
Ἐν τοῖσι φροντισταῖσιν, ὅτι πρώτιστος ἐπενόησα
Καὶ τοῖς νόμοις καὶ ταῖς δίκαις τἀναντί' ἀντιλέξαι.
Καὶ τοῦτο πλεῖν ἢ μυρίων ἔστ' ἄξιον στατήρων,
Αἱρούμενον τοὺς ἥττονας λόγους ἔπειτα νικᾶν.
Σκέψαι δὲ τὴν παίδευσιν ἧ πέποιθεν ὡς ἐλέγξω.
Ὅστις σε θερμῷ φησι λοῦσθαι πρῶτον οὐκ ἐάσειν.
Καίτοι τίνα γνώμην ἔχων ψέγεις τὰ θερμὰ λουτρά;

The Roman dramatists, also, used the catalectic tetrameter very frequently; the Atellan poets in particular are said to have delighted in it. They observe the diaeresis after the dimeter more strictly than the Greeks. Plautus treats the verse as asynartete, allowing himself in the diaeresis the hiatus and anceps, as Plaut. Asin. III. 3. 61, 62.

Sed si tibi vigintí minae-argénti proferúntur,
Quo nós vocabis nómine? — libértos, non patrónos.

Some few examples occur in Terence, too, as Hecyr. V. 1. 15; 3. 32.

Est mágna ecastor grátia — de istác re quam tibi hábeam.
Eúm cognovit Mýrrhina — in digito modo me habéntem.

According to the usual licenses the Romans put the spon-

dee in the even places, too; it is, however, less frequent in the fourth foot, and is usually concealed by the pronunciation. The spondee may stand even here, if the verse have not the diaeresis. The same observation applies to the anapaest which in the fourth place is harsh, if the verse has the diaeresis, yet occurs also softened, Asin. III. 2. 36.

Nimis aégre risum cóntinui — ubi hóspitem inclamávit.

The dactyl is rare in the fourth foot, as Plaut. Curc. IV. 2. 7. Terent. Hec. V. 3. 34.

Et núnc idem dico. — Ét commeminisse haéc ego volám te.
Philúmenam esse cómpressam ab eo, et filium inde hunc nátum.

In the seventh foot, besides the iamb, there may stand,

(1) The spondee, as Terent. Eun. II. 2. 31.

Ut sibi liceret díscere id de mé, sectari jússi;

(2) The tribrach, as Ter. Eun. II. 2. 41.

Numquídnam hic quod nólis vides? te crédo, at numquid áliud?

(3) The dactyl, as Eun. II. 2. 49.

Detíneo te, fortásse tu profectus alio fúeras;

(4) The anapaest, in such a way that there is no foot caesura in the first syllable, as Terent. Heaut. IV. 4. 17. Adelph. IV. 5. 78.

Quid? tránseundum núnc tibi ad Menedémum est et tua pómpa;
Sed césso ire intro, né morae meis núptiis egomét sim;

(5) The proceleusmatic, which however is more rare, as Plaut. Most. I. 3. 18.

Ergo hóc ob verbum tè, Scapha, donabo égo profecto hodie aliqui.

As an example take Plaut. Rud. II. 1. 1 sqq.

Omnibus modis, qui paúperes sunt hómines, miseri vívunt,
Praesértim quibus nec quaéstus est, nec didicerunt artem úllam.
Necéssitate, quídquid est domi, íd sat est habéndum.
Nos, jám de ornatu própemodum, ut locuplétes simus, scítis.
Hice hámi atque haece harúndines sunt nóbis quaestu et cúltu.
Cotídie ex urbe ád mare huc prodímus pabulátum.
Pro exércitu gymnástico et palaéstrico, hoc habémus,
Echínos, lepadas, óstreas, balanós captamus, cónchas,
Marínam urticam, músculos, placúsias striátas.
Post id piscatum hamátilem et saxátilem aggredímur,

Cibúm captamus é mari. Sin éventus non vénit,
Neque quídquam captum est píscium, salsí lautique púre
Domúm redimus clánculum, dormímus incoenáti.
Atque út nunc valide flúctuat mare, núlla nobis spés est.
Nisi quíd concharum cápsimus, coenáti sumus profécto.
Nunc Vénerem hanc veneremúr bonam, ut nos lépide adjurit hódie.

(8) ⏑ – ⏑ – ⏑ – ⏑

Tetrapodia iambica catalectica.

Many of the Anacreontic poems, so called, seem to be of this rhythm, since in them the anacrusis appears only as monosyllabic. The greater part of them may be arranged in strophes, as Carm. IX (ιδ΄ Mehlh.), X (ι΄), XV (ζ΄), XVII (γ΄), XX (κβ΄), XXIII (λδ΄), XXXI (η΄), XXXIII (κε΄), LV (κς΄†), LXV (α΄); others are composed only by the line, I (κγ΄), II (κδ΄), XI (ς΄), XII (ϡθ΄), XIV (ιβ΄), XVI (κς΄), XIX (κα΄), XXXII (ιγ΄), XL (λγ΄), LIX (ε΄), and in part XXVI (μς΄). Theocr. Idyll. XXX. In poems of the later period only, as Fragm. II (νζ΄), the spondee occurs for the iamb. The resolution of the arsis also is avoided. The verse has not a fixed caesura on account of its shortness. As an example take Anacr. Carm. I.

Θέλω λέγειν Ἀτρείδας,
Θέλω δὲ Κάδμον ᾄδειν.
Ἁ βάρβιτος δὲ χορδαῖς
Ἔρωτα μοῦνον ἠχεῖ.
Ἥμειψα νεῦρα πρώην
Καὶ τὴν λύρην ἅπασαν,
Κἀγὼ μὲν ᾖδον ἄθλους
Ἡρακλέους· λύρη δὲ
Ἔρωτας ἀντεφώνει.
Χαίροιτε λοιπὸν ἡμῖν
Ἥρωες· ἡ λύρη γὰρ
Μόνους Ἔρωτας ᾄδει.

Among the Romans, Seneca has this rhythm in his tragedies, as Med. 848 sq. He also admits the dissyllabic anacrusis, and hence the verses might be regarded as Anacreontics:

Quonam cruenta Maenas
Praeceps amore saevo
Rapitur? quod impotenti
Facinus parat furore?
Vultus citatus ira
Riget et caput feroci
Quatiens superba motu
Regi minatur ultro.

(9) ⏑ – ⏑ – ⏑ – ⏑ – | ⏑ – ⏑ – ⏑ – ⏑ –

Two iambic catalectic tetrapodies, antipathically combined. Callim. Epigr. XXXIX.

Ὁ Λύκτιος Μενοίτας τὰ τόξα ταῦτ' ἐπειπὼν
Ἔθηκε. Τῇ κέρας τοι δίδωμι καὶ φαρέτρην
Σάραπι, τοὺς δ' ὀϊστοὺς ἔχουσιν Ἑσπερῖται.

II. Verses of the Dactylic-anapaestic kind, used by the line.

A. Dactylic Verses.

(a) *Rational Dactyls.*

(1) – ⏑ ⏑ – ⏑

Dimeter cat. in disyll.—Versus Adonius.

According to Terent. Maur. p. 2431, Sappho used it by the line. As an example he gives the following imitation:

Primus ab oris
Troïus heros,
Perdita flammis
Pergama linquens,
Exul in altum
Vela resolvit:
Saepe repulsus
Ausone terra,
Moenia fessis
Sera locavit;

Unde Latinum
Post genus ortum
Altaque magnae
Moenia Romae.

(2) – ◡ ◡ – ◡ ◡ – ◡ – ◡ – ◡

Metrum encomiologicum.

It consists of a trimet. dact. cat. in disyl. and a monom. troch. acat. It is classed by Hephaestion among the asynartete verses. As an example he cites from Alcaeus:

Ἦ ῥ' ἔτι Δινομένει τῷ Τυῤῥακήῳ
Τἄρμενα λαμπρὰ κέατ' ἐν μυρσινήῳ·

and from Anacreon, who is said to have used this metre in several of his songs:

Ὀρσόλοπος μὲν Ἄρης φιλέει μεναίχμαν.

(3) ◡ – ◡ ◡ – ◡ ◡ – ◡ – ◡ – ◡

Metrum prosodiacum.

It consists of a trimet. dact. cat. in disyll. cum anacrus. with an ithyphallic following. It was used by Archilochus, and after him, the comic writers Eupolis, Aristophanes (Vesp. 1528 sqq.), Eubulus, Diphilus, Cratinus and Phrynichus, employed the verse.

Hephaestion classes this verse likewise with the asynartete.

Archilochus always had the diaeresis after the dactylic rhythm, as,

Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον.

The comic poets often neglected it, and instead had the caesura after the arsis of the third dactyl, as Cratinus in Athen. VIII. p. 344. F.

Ψῆφος δύναται φλεγυρὰ δείπνου φίλων ἀπείργειν.
Βρύκει γὰρ ἅπαν τὸ παρὸν, τρίγλη δὲ κἂν μάχοιτο.

Archilochus allowed himself the spondee for the first dactyl, as,

Ἀστῶν δ' οἱ μὲν κατόπισθεν ἦσαν· οἱ δὲ πολλοί.

The pyrrhic for the anacrusis is only apparent:

Ἐρέω, πολὺ φίλταθ' ἑταίρων, τέρψεαι δ' ἀκούων.
Φιλέειν στυγνόν περ ἐόντα, μηδὲ διαλέγεσθαι,

for *ἐρέω* and *φιλέειν* are to be read as dissyllables.

(4) ´ – ´
– ◡◡ – ◡◡ – ◡◡ – ◡◡ –

Metrum Choerileum.

It consists of a trimet. dact. cat. in disyll. and a trimet. cat. in syll. Choerilus used the verse in his satyrdramas, and in such a manner as to keep the thesis of the third foot always long and in a monosyllabic word, as,

Ἦν χρόνος, ᾧ βασιλεὺς ἦν Χοιρίλος ἐν Σατύροις.

Antiphanes in Athen. XI. p. 471. C.

Τῆς τρυφερᾶς ἀπὸ Λέσβου σεμνοπότου σταγόνος
Πλῆρες, ἀφρίζον, ἕκαστος δεξιτερᾷ δ' ἔλαβεν.

(5) ´ –
– ◡◡ – ◡◡ – ◡◡ – ◡

Tetrameter dact. cat. in disyll.

According to Hephaestion used by Archilochus, by the line:

Ἁδυμελὲς χαρίεσσα χελιδοῖ.

(6) ´ – – ´ – –
– ◡◡ – ◡◡ – ◡◡ – ◡ – ◡ – ◡ – ◡

Tetrameter dact. cat. in disyll. with an ithyphallic following.

A metre used by Cratinus, the comic poet, which Hephaestion classes with the asynartete verses. As an example he cites:

Χαίρετε, πάντες θεοὶ, πολύβωτον ποντίαν Σέριφον.

(7) ´ –
– ◡◡ – ◡◡ – ◡◡ – ◡◡ – ◡◡ – ◡

Versus heroicus.

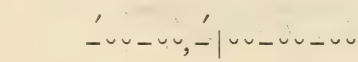
The heroic or epic hexameter, *hexameter dact. cat. in disyll.*, is the most ancient and most common verse of the

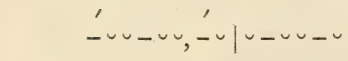
Greeks. Fable ascribes the invention of it to a certain Phemonoe, a Delphian priestess; and in fact, it was the sacred verse in which the oracles were uttered. It is preëminently suited to repetition by the line, because the indeterminateness of the series, the variety of the caesuras and diaereses, and the alternation of spondees and dactyls, made it possible to express by it the most various degrees of feeling in an appropriate manner.

We treat first of the caesuras and diaereses of the hexameter.

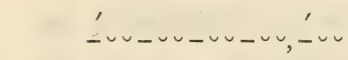
The hexameter is a dactylic rhythm, consisting of indeterminate series, whose beginning and end are marked by diaereses and caesuras.

If the rhythm is divided into two series, either a shorter precedes a longer, as a sort of proöde, or a shorter follows a longer, as an epode, or both are equal. Hence we have the following principal caesuras and principal diaereses:


caesura *πενθημιμερής*.


caesura *κατὰ τρίτον τροχαῖον*.

caesura *ἑφθημιμερής*.


τετραποδία βουκολική.

The diaereses which here fall in the thesis, are wanting in strength; hence, in general, they are more rare at the beginning, more frequent together with feminine caesuras towards the end, because the whole rhythm delights in the dactylic fall from stronger to weaker.

Among all the caesuras the *πενθημιμερής* is the most common; the punctuation also commonly falls upon it, as,

Arma virumque cano, Trojae qui primus ab oris.

The apostrophe does not destroy it, as Hom. Odyss. I. 125.

Ὣς εἰπὼν ἡγεῖθ', ἡ δ' ἕσπετο Παλλὰς Ἀθήνη.

It has before all others, the power of prolonging a short syllable that stands in it, and of permitting the hiatus, as Hom. Il. V. 359. Virg. Ecl. X. 69. Ecl. VII. 53.

Φίλε κασίγνητε, κόμισαί τέ με, δὸς δέ μοι ἵππους.

Omnia vincit amor, et nos cedamus amori.

Stant et juniperi et castaneae hirsutae.

The caesura after the third trochee, *κατὰ τρίτον τροχαῖον*, has less power, as Hom. Il. I. 5. Virg. Ecl. II. 6.

Οἰωνοῖσί τε πᾶσι· Διὸς δ' ἐτελείετο βουλή.

O crudelis Alexi, nihil mea carmina curas.

When a verse has this as a principal caesura, the next following foot caesura is usually masculine.

Sometimes, especially in an interpunction, a hiatus is found, as Hom. Odyss. I. 112. Virg. Ecl. II. 53.

Νίζον καὶ προτίθεντο, ἰδὲ κρέα πολλὰ δατεῦντο.

Addam cerea pruna, honos erit huic quoque pomo.

The end of the first series may also be denoted by the diaeresis after the second dactyl. This, however, takes place more rarely, particularly among the Greeks, because, as has been remarked above, the verse delights in caesuras at the beginning. In Virgil, this diaeresis is not uncommon, as Aen. I. 17.

Hic currus fuit, hoc regnum dea gentibus esse.

It is commonly followed by a monosyllabic word, so that the *πενθημιμερής* then at least is a foot caesura.

The *ἑφθημιμερής* is more rare than the *πενθημιμερής*. Commonly a foot caesura after the arsis of the second dactyl precedes it:

Διογενὲς Λαερτιάδη, πολυμήχαν' Ὀδυσσεῦ.

Insignem pietate virum, tot adire labores.

The caesura after the fourth trochee, which also, though in a feeble manner, marks the end of the series after the third dactyl, is a foot caesura but seldom, as Hom. Il. IX. 394.

Πηλεὺς θήν μοι ἔπειτα γυναῖκα γαμέσσεται αὐτός.

It is often only apparent, namely, when the word following it is monosyllabic, and belongs closely to the preceding, as Hom. Il. XXIII. 116.

Πολλὰ δ' ἄναντα, κάταντα, πάραντά τε, δόχμιά τ' ἦλθον,

or the *ἑφθημιμερής* precedes, as Hom. Il. I. 33.

Ὣς ἔφατ'· ἔδδεισεν δ' ὁ γέρων, καὶ ἐπείθετο μύθῳ.

The Romans avoided this caesura less; Ovid even used it often, as Met. I. 342.

Et quibus est undis audita, coercuit omnes.

The diaeresis also after the third dactyl divides the verse

into two series of three feet; it is, however, more rarely found, because, as the connecting link is wanting, the two series fall apart, as Hom. Il. I. 53. Virg. Aen. II. 145.

Ἐννῆμαρ μὲν ἀνὰ στρατὸν ᾤχετο κῆλα θεοῖο.
His lacrimis vitam damus, et miserescimus ultro.

Such a verse is commonly softened by the circumstance that either the diaeresis is preceded by the *πενθημιμερής*, though only a foot one, or followed by a monosyllabic word, by which a foot *ἑφθημιμερής* is produced. But if neither is the case, the hexameter is entirely objectionable, like the verse of Ennius:

Poeni pervortentes omnia circumcursant.

The *τετραποδία βουκολική* or the diaeresis after the fourth foot lends the verse a certain effeminacy, on which account it was used by the Greeks chiefly in elegiac poetry (Simonides) and bucolic (Theocritus). With this diaeresis, Theocritus delights in a dactyl for the fourth foot, and the shortening of its last syllable by the hiatus, as Id. I. 1. 2.

Ἁδύ τι τὸ ψιθύρισμα καὶ ἁ πίτυς, αἰπόλε, τήνα,
Ἅ ποτὶ ταῖς παγαῖσι μελίσδεται· ἁδὺ δὲ καὶ τύ.

Virgil did not follow his model, Theocritus, in this, since in his Eclogues this diaeresis by no means prevails.

This diaeresis, however, occurs also frequently in the epic poets, as Hom. Il. I. 44. IV. 88.

Βῆ δὲ κατ᾽ Οὐλύμποιο καρήνων, χωόμενος κῆρ.
Πάνδαρον ἀντίθεον διζημένη, εἴ που ἐφεύροι.

The poets sometimes have the hiatus in this diaeresis, as Hom. Odyss. I. 60.

Ἐντρέπεται φίλον ἦτορ, Ὀλύμπιε! οὔ νύ τ᾽ Ὀδυσσεύς,

and, though very seldom, the trochee for the spondee in the fourth foot, as Hom. Il. XI. 36. Enn. Annal. I.

Τῇ δ᾽ ἐπὶ μὲν Γοργὼ βλοσυρῶπις ἐστεφάνωτο.
Omnis cura viris, uter esset endoperator.

The Roman epic poets of the Augustan and later periods, avoid ending the verse in such a way as to contain the Adonius in one word, as Lucr. I. 3.

Quae mare navigerum, quae terras frugiferentes.

Proper names, however, excused it, as Virg. Aen. I. 72. Ecl. VIII. 1.

> Quarum, quae forma pulcherrima, Deiopeam.
> Pastorum Musam Damonis et Alphesiboei.

The caesura after the long of the fifth dactyl gives the same division of series, as the bucolic tetrapody; but it lends the verse at the end an unsuitable energy, and hence is only a foot caesura in the better poets, where it occurs, as Hom. Il. I. 6.

Ἐξ οὗ δὴ τὰ πρῶτα διαστήτην ἐρίσαντε.

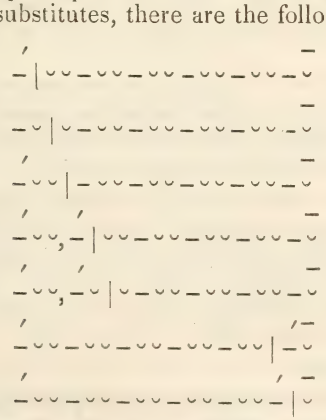
Ennius sometimes used this caesura not without effect:

> Nam me visus homo pulcher per amoena salicta
> Et ripas raptare locosque novos; ita sola
> Post illa, germana soror, errare videbar,
> Tardaque vestigare et quaerere te, neque posse
> Corde capessere; semita nulla pedem stabilibat.

The caesura after the fifth trochee, which would equally give this division of series, is usually only a foot one and is without emphasis, as Hom. Il. I. 75.

Μῆνιν Ἀπόλλωνος ἑκατηβελέταο ἄνακτος.

Besides the principal diaereses and caesuras already treated of, and their substitutes, there are the following:



The caesura after the first arsis has no influence on the division of series; it only serves to render a word more emphatic, as Hom. Il. I. 52. Virg. Aen. III. 265.

Αὐτὰρ ἔπειτ' αὐτοῖσι βέλος ἐχεπευκὲς ἐφιείς,
Βάλλ' · ἀεὶ δὲ πυραί κ. τ. λ.
Di, prohibete minas, di, talem avertite casum.

The first feminine caesura is not emphatic, as Hom. Il. I. 365.

Οἶσθα · τίη τοι ταῦτ' εἰδυίῃ πάντ' ἀγορεύω.

The diaeresis after the first foot changes the division of series, but makes no strong impression, as Hom. Il. I. 511.

Ὣς φάτο · τὴν δ' οὔτι προςέφη νεφεληγερέτα Ζεύς.

Sometimes the hiatus occurs in it, as Hom. Il. I. 39.

Σμινθεῦ ! εἴποτέ τοι χαρίεντ' ἐπὶ νηὸν ἔρεψα.

The caesura after the second arsis strongly marks the end of the series after the first foot, as Hom. Il. I. 2. Virg. Aen. I. 4.

Οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε.
Vi superum, saevae memorem Junonis ob iram.

The second feminine caesura does the same, but with less force, as Il. IV. 164.

Ἔσσεται ἦμαρ, ὅταν ποτ' ὀλώλῃ Ἴλιος ἱρή.

The diaeresis after the fifth dactyl in the Greek writers is only a foot one. In the Roman, it is also found as a principal caesura, and in that case they are fond of closing the hexameter with two monosyllabic words, as Virg. Ecl. VII. 35.

Nunc te marmoreum pro tempore fecimus; at tu.

The verse is not so good, when the second monosyllable has a stronger accent, compared with the first:

Nosciter ex socio, qui non cognoscitur ex se.

By the caesura after the sixth arsis, the monosyllable which closes the hexameter, especially if preceded by a polysyllable, best, if a word of four syllables (choriamb), acquires a particular force, which generally produces a comic effect, as in the well known verses of Horace, Epist. II. 3. 139.

Parturiunt montes, nascetur ridiculus mus;

Virg. Georg. I. 181.

Tum variae illudant pestes, saepe exiguns mus;

but sometimes also, paints appropriately the great, the monstrous, as Hom. Odyss. VIII. 69. Dionys. Perieg. 759. Virg. Aen. II. 250. I. 105.

Γαῖαν ὁμοῦ καὶ πόντον· ὀρώρει δ' οὐρανόθεν νύξ.
Ἐσχατίας περὶ δέ σφι δυσήνεμος ἐκτέταται χθών.
Vertitur interea coelum et ruit oceano nox.
Dat latus, insequitur cumulo praeruptus aquae mons.

The hexameter is not always to be divided into two series, but it very often consists even of three. The verse is most complete in its character and most in harmony with the equality of the dactylic rhythm, when each series has a like number of feet:

´ ´ ´ –
– ⏑ ⏑ – ⏑ ⏑, – ⏑ ⏑ – ⏑ ⏑, – ⏑ ⏑ – ⏑

If, however, the series were divided by diaereses, the result would be a wearisome uniformity: hence in good poets such verses are rare, as Hom. Il. I. 78. Horat. Sat. I. 4. 4.

Ἦ γὰρ ὀΐομαι, ἄνδρα χολωσέμεν, ὃς μέγα πάντων.
Quod moechus foret, aut sicarius, aut alioquin.

The beginning of the second series is better marked by the caesura, which may be either the *πενθημιμερής*, or that *κατὰ τρίτον τροχαῖον* and the end of the second series by the diaeresis:

´ ´ ´ –
– ⏑ ⏑ – ⏑ ⏑, – | ⏑ ⏑ – ⏑ ⏑ | – ⏑ ⏑ – ⏑

´ ´ ´ –
– ⏑ ⏑ – ⏑ ⏑, – ⏑ | ⏑ – ⏑ ⏑ | – ⏑ ⏑ – ⏑

as Hom. Il. II. 94. Virg. Ecl. III. 1.

Ὀτρύνουσ' ἰέναι, Διὸς ἄγγελος· οἱ δ' ἀγέροντο.
Dic mihi, Damoeta, cujum pecus, an Meliboei.

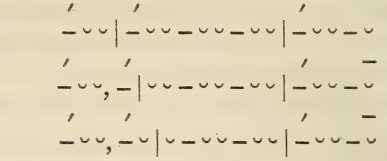
Hom. Il. I. 185. Virg. Ecl. III. 3.

Αὐτὸς ἰὼν κλισίηνδε, τὸ σὸν γέρας· ὄφρ' εὖ εἰδῇς.
Infelix o semper, oves, pecus! ipse Neaeram.

The division of rhythms is frequently also the following:

´ ´ ´ –
– ⏑ ⏑, – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑, – ⏑ ⏑ – ⏑

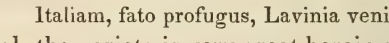
The end of the first series is marked by the diaeresis, or more frequently the beginning of the second by the caesura after the second arsis or the second trochee, and the end of the second series by the diaeresis:



Hom. Il. I. 188, 133, 356.

Ὣς φάτο· Πηλείωνι δ' ἄχος γένετ' ἐν δέ οἱ ἦτορ.
Ἦ ἐθέλεις· ὄφρ' αὐτὸς ἔχῃς γέρας, αὐτὰρ ἔμ' αὖτως,
Ἠτίμησεν· ἑλὼν γὰρ ἔχει γέρας, αὐτὸς ἀπούρας.

The series are not unfrequently divided also in the following way:



as Virg. Aen. I. 2.

Italiam, fato profugus, Lavinia venit.

In general, the variety is very great herein and we shall be obliged to confine ourselves to the cases that most frequently occur.

As caesuras and diaereses do not belong to the essence of rhythm, there are also verses which have only foot caesuras and foot diaereses.

A verse is bad, in which a word ends with every verse-foot as in the well known:

Nuper quidam doctus coepit scribere versus.

Yet Ennius describes by a similar verse:

Sparsis hastis longis campus splendet et horret,

the uniformity of a battle-field covered with lances. So also the verse of Ennius:

Disperge hostes, distrahe, diduc, divide, differ,

describes the separating and breaking of the hostile lines. Faulty as is the separation of every verse foot, just as censurable is a too solicitous intertwining of the words, especially if the verse has only feminine caesuras, as Voss has strikingly shown in a verse formed by himself:

Sole cadente juvencus aratra reliquit in arvo.

The hexameter is more tolerable if it has only masculine caesuras, as Lucret. II. 76.

Augescunt aliae gentes, aliae minuuntur.

A good poet interchanges the different caesuras and diaere-

ses, for in their variety consists a principal beauty of the hexameter: hence Nonnus is to be censured, who in the Dionysiaca permits the caesura *κατὰ τρίτον τροχαῖον* to predominate; Moschus less, who in the epitaph of Bion uses it almost everywhere, since the elegiac tone of the whole requires a soft rhythm of this nature.

The hexameter requires a similar alternation also in regard to the feet. In general dactyls are preferred for describing what is rapid and animated, spondees for the representation of what is weighty, slow and solemn. Farfetched art is, however, equally censurable with a heedless carelessness. As a model of the truly artistic use of the variety of measure, and of the diaereses and caesuras, take Hom. Odyss. XI. 593—600.

Καὶ μὴν Σίσυφον εἰσεῖδον κρατερὸ᾽ ἄλγε᾽ ἔχοντα,
Λᾶαν βαστάζοντα πελώριον ἀμφοτέρῃσιν.
Ἦτοι ὁ μὲν, σκηριπτόμενος χερσίν τε ποσίν τε,
Λᾶαν ἄνω ὤθεσκε ποτὶ λόφον· ἀλλ᾽ ὅτε μέλλοι
Ἄκρον ὑπερβαλέειν, τότ᾽ ἀποστρέψασκε κραταιὸς
Αὖτις· ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.
Αὖτὰρ ὅγ᾽ ἂψ ὤσασκε τιταινόμενος· κατὰ δ᾽ ἱδρὼς
Ἔρρεεν ἐκ μελέων, κονίη δ᾽ ἐκ κρατὸς ὀρώρει.

Virg. Aen. I. 81—101.

Haec ubi dicta, cavum conversa cuspide montem
Impulit in latus; ac venti, velut agmine facto,
Qua data porta, ruunt et terras turbine perflant.
Incubuere mari, totumque a sedibus imis
Una Eurusque Notusque ruunt creberque procellis
Africus, et vastos volvunt ad litora fluctus.
Insequiter clamorque virum stridorque rudentum.
Eripiunt subito nubes coelumque diemque
Teucrorum ex oculis; ponto nox incubat atra.
Intonuere poli, et crebris micat ignibus aether
Praesentemque viris intentant omnia mortem.
Extemplo Aeneae solvuntur frigore membra;
Ingemit, et, duplices tendens ad sidera palmas,
Talia voce refert: O terque quaterque beati!
Quis ante ora patrum Trojae sub moenibus altis
Contigit oppetere! O Danaum fortissime gentis

Tydide! mene Iliacis occumbere campis
Non potuisse, tuaque animam hanc effundere dextra?
Saevus ubi Aeacidae telo jacet Hector, ubi ingens
Sarpedon, ubi tot Simois correpta sub undis
Scuta virum galeasque et fortia corpora volvit.

The fifth foot of the hexameter is commonly a dactyl, but sometimes also a spondee, and a verse which has a spondee in the fifth foot is call a *versus spondiacus* or *spondiazon.* By the spondee in this place the hexameter acquires a grave conclusion, and thereby the character of slowness, seriousness and solemnity, as Virg. Ecl. IV. 49.

Cara Deum soboles, magnum Iovis incrementum.

The effect of this spondee is still increased, if preceded by one or more spondees, as Virg. Aen. VII. 634.

Aut laeves ocreas lento ducunt argento.

There are verses even which consist of spondees alone, as Hom. Il. XXIII. 221.

Ψυχὴν κικλήσκων Πατροκλῆος δειλοῖο,

a verse which strikingly delineates the profound grief and ardent longing of Achilles for Patroclus.

If the poet has no definite aim in view, in these verses consisting of spondees alone, they are to be censured, as Cat. CXV. 3. Lucr. VI. 1135. Ennius:

Queis te lenirem nobis, neu conarere.
An coelum nobis naturam introcorruptam.
Olli respondet rex Albai Longai.

Among the Greeks, the spondaics are more frequently found, than among the Romans; of the latter, Catullus most delights in such verses. The Romans are fond of closing the spondaics with a word of four syllables, as Catull. LXIV. 3, 11, 15, and in many other places:

Phasidos ad fluctus et fines Aeetaeos.
Illa rudem cursu prima imbuit Amphitriten.
Aequoreae monstrum Nereides admirantes.

Seldom with a longer, as Cat. LXIV. 286.

Tempe, quae silvae cingunt superimpendentes.

If a word of three syllables stands at the end of a spondaic, it is commonly preceded by a long word which has two accents, as Virg. Aen. VII. 631. Cat. LXIV. 298.

Ardea Crustumerique et túrrigeraé Antemnae.
Cum thiaso Satyrorum et Nysigenis Silenis,

or a word of one syllable, as Virg. Aen. VIII. 679.

Cum populo, patribusque, penatibus et magnis dis,

in order that the rhythmical accent may not rest on the final syllable of a word, which, particularly at the end of a verse, fell strangely upon the Roman ear, not accustomed to the accentuation of the final syllable.

The same holds, when the verse ends with an ionic a minore, as Virg. Aen. IV. 667.

Lamentis gemituque et fēmineó ululatu.

A peculiarity of the Roman poets is to be noted, that, when the hexameter has the *πενθημιμερής*, they are fond of closing the two half verses with words which belong together, as Virg. Georg. IV. 253. Ovid. Met. I. 4.

Quod jam non d u b i i s poteris cognoscere s i g n i s.
Ad mea p e r p e t u u m deducite tempora c a r m e n.

As to the measure the following remarks are to be made:

The dactyl can never be converted into the anapaest or the proceleusmatic. Ennius only allows himself both feet at the beginning:

Melanurum, turdum, merulamque, umbramque marinam.
Capitibus nutantis pinus rectosque cupressos.

Often the anapaest or proceleusmatic is only apparent; they are then to be removed by a synizesis, as Hom. Il. IX. 5.

Βορέης καὶ Ζέφυρος, τώ τε Θρήκηθεν ἄητον,

where *Βορέης* is to be read as a dissyllable, and the first syllable to be lengthened on account of the following *ρ*.
Odyss. XXI. 178.

Ἐκ δὲ στέατος ἔνεικε μέγαν τροχὸν ἔνδον ἐόντες,

where *στέατος* is dissyllabic.
Virg. Georg. I. 482. Aen. XI. 890.

Fluviorum rex Eridanus, camposque per omnes;
Arietat in portas et duros objice postes;

where fluviorum and arietat are trisyllables.

The verses called by the grammarians versus *προκέφαλοι*, which have a syllable too much at the beginning, as Hom. Odyss. IV. 682.

Ἦ εἰπέμεναι δμωῇσιν Ὀδυσσῆος θείοιο,

the versus *ἀκέφαλοι*, which begin with an iamb instead of a spondee, or a tribrach instead of a dactyl, as Hom. Il. XXIII. 2. Odyss. XII. 423.

Ἐπειδὴ νῆάς τε καὶ Ἑλλήσποντον ἵκοντο,
Ἐπίτονος βέβλητο, βοὸς ῥινοῖο τετευχώς,

the versus *λαγαροί*, which have a trochee in the middle instead of a spondee, as Hom. Odyss. X. 60.

Βῆν εἰς Αἰόλου κλυτὰ δώματα· τὸν δ' ἐκίχανον,

the *μείουροι*, which end with a pyrrhich or iamb instead of a trochee or a spondee, as Hom. Il. XII. 208.

Τρῶες δ' ἐρρίγησαν, ὅπως ἴδον αἰόλον ὄφιν,

the *δολιχόουροι*, which have a syllable too much at the end, as Hom. Odyss. V. 231.

Λεπτὸν καὶ χαρίεν, περὶ δὲ ζώνην βάλετ' ἰξύϊ,

the *προκοίλιοι*, which have a syllable or a time too much in the middle, as Hom. Il. II. 544. I. 17.

Θώρηκας ῥήξειν δηΐων ἀμφὶ στήθεσσι,
Ἀτρεΐδαί τε καὶ ἄλλοι ἐϋκνήμιδες Ἀχαιοί,

rest on a misapprehension of the grammarians, who transferred their doctrines of prosody to the ancients.

As at the end of a hexameter as well as at the end of every other verse, a pause occurs, it must also close with a complete word, and this is always the case, with few exceptions, which are excusable only when the poet has a special object; comp. above, pp. 31, 32. Hence in order to close the hexameter with a complete word, Homer shortened some words, as *κριθή*, *δῶμα* into *κρῖ* and *δῶ* and probably also *Ζῆνα* into *Ζῆν* (Il. VIII. 206. XIV. 265. XXIV. 331). In Virgil, however, versus hypermetri sometimes occur, as Georg. I. 295.

Aut dulcis musti Vulcano decoquit humorem
Et foliis etc.

Georg. II. 69.

Inseritur vero et fetu nucis arbutus horrida
Et steriles platani etc.

Georg. II. 344. III. 242. 449. Aen. IV. 558.

The grammarians mention several other names of different

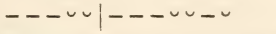
forms of the hexameter, all of which, however, are of no practical use, as the hexameter *κατ' ἐνόπλιον*, which resembles a double trimeter:

Μῆνιν ἄειδε, θεὰ, Πηληϊάδεω Ἀχιλῆος,

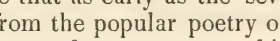
hexameter *λογοειδής* or *πολιτικός*, because its rhythm approaches prose:

Ἵππους δὲ ξανθὰς ἑκατὸν καὶ πεντήκοντα.

Hexametri Priapei, which resemble the different forms of the Priapeus.



Optat ephippia bos piger, optat arare caballus.
Cui non dictus Hylas puer et Latonia Delos.

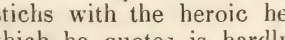


Aut Ararim Parthus bibet aut Germania Tigrim.

Among all the ancient measures, the hexameter maintained itself longest in the works of the poets in the Latin language. It is probable that as early as the seventh century, rhymes passed over from the popular poetry of the German tribes into the hexameter and pentameter, and indeed rhymes were usually distributed between the middle of the verse (*πενθημιμερής*) and the end, as

Caseus et p a n i s sunt optima fercula s a n i s.
Tempore f e l i c i multi numerantur a m i c i.

Such rhymed verses are called leonine. Other trifles are omitted.

(8) 

Hexameter μείουρος.

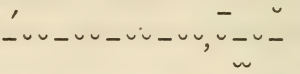
According to Terent. Maur. p. 2425, Livius Andronicus used this verse by distichs with the heroic hexameter; the fragment, however, which he quotes is hardly from Livius Andronicus. The verse is used by the line in Luc. Tragodop. v. 312 sqq. The grammarians consider this verse as a pentameter dactyl. acat. with an iamb following. It seems

in fact to be formed from the heroic hexameter by the inversion of the last foot, as the trimeter iamb. scazon, from the acatalectic trimeter; but it receives thereby a soft arrhythmy; hence it could be used appropriately in satirical poetry only.

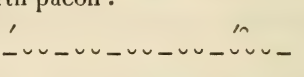
According to Hermann (Elem. p. 356) the verse, on account of Luc. Trag. v. 323.

Κοῦφον, ἐλαφρὸν, ἄδριμυ, βραχυβλαβὲς, ἀνώδυνον,

consists of a tetramet. dactyl. acat. with an iambic dipody following, the first foot of which commonly appears as a spondee or dactyl:



According to others the verse consists of a pentameter cat. in syllab. with a cretic following, which commonly takes the form of a fourth paeon:



The caesura is commonly the *πενθημιμερής*, as

Livius ille vetus Grajo cognomine suae,
Οὔτε Διὸς βρονταῖς Σαλμωνέος ἤρισε βία,

or after the third trochee:

Ἀλλ' ἔθανε ψολόεντα δαμεῖσα θεοῦ φρένα βέλει.
Ἤπιον, ὦ πάνδημε, φέροις ἄλγημα, Ποδάγρα.

The fifth foot appears for the most part as a dactyl, and perhaps only in proper names as a spondee, as Luc. Tragod. v. 314, 321.

Οὐκ ἐρίσας ἐχάρη Φοίβῳ σάτυρος Μαρσύας.
Ὡς Διὸς, ὡς Λατοῦς, ὡς Παλλάδος, ὡς Πυθίου.

(b) *Aeolic and logaoedic verses.*

The Aeolic verses, which were often used by the Aeolic lyric poets, particularly by Alcaeus and Sappho, consist of light dactyls to which a basis is prefixed. The spondee could not be put for the dactyl. The verses are sometimes acatalectic, sometimes catalectic. In the former case a long can be put for the last short of the closing dactyl (comp. p. 82); but it is doubtful whether such verses should not rather

be measured as logaoedic. The basis appears either as a spondee, trochee, iamb, or pyrrhich, and is never, as it seems, of three syllables.

The following verses, according to Hephaestion were in use:

(1)

Trimeter cat. in disyllabum.

Θυρωρῷ πόδες ἑπτορόγυοι,
Τὰ δὲ σάμβαλα πεντεβόεια·
Πίσυγγοι δὲ δέκ' ἐξεπόνασαν.

(2)

Trimeter acat.

or perhaps logaoedic:

Sappho: *Ἔρος δ' αὖτέ μ' ὁ λυσιμελὴς δονεῖ,*
Γλυκύπικρον ἀμάχανον ὄρπετον.
Ἀτθί, σοὶ δ' ἐμέθεν μὲν ἀπήχθετο
Φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν ποτῇ.

(3)

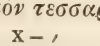
Tetrameter cat. in disyllabum.

Τέῳ σ', ὦ φίλε γαμβρὲ, καλῶς ἐϊκάσδω;
Ὄρπακι βραδινῷ σε μάλιστ' ἐϊκάσδω.

(4)

Tetrameter acat.

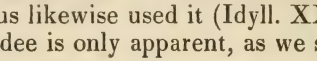
Τὸ Σαπφικὸν τεσσαρεςκαιδεκασύλλαβον.

or perhaps logaoedic: 

Sappho frequently used this measure; Hephaestion quotes as an example:

Ἠράμαν μὲν ἐγὼ σέθεν, Ἄτθι, πάλαι πόκα.

Theocritus likewise used it (Idyll. XXIX). In v. 33 and 39 the spondee is only apparent, as we should read *ἀνδρεΐαν* and *αὐλεΐαις*.

(5) 

Pentameter cat. in disyllabum.

Ἔπος Αἰολικόν.

If the basis is a spondee, the verse is wholly similar to the heroic hexameter; hence the name *ἔπος Αἰολικόν*.

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
Εἰ χρὴ συμποσίας ἐπ' ὄνασιν ἐμοὶ γεγενῆσθαι.

Of the logaoedic dactyls the following were used by the line.

(6)

Phalaeceus hendecasyllabus.

This logaoedic verse was used among the Greeks by Phalaecus, Theocritus (Epigr. XX.) and others, and among the Romans very often by Catullus, Martial, Statius, Ausonius and others. Among the Romans the basis appears as spondaic; Catullus only, following the Greek model, allows himself the trochee also, as Carm. I. 9.

Qualecunque, quod o patrona Virgo,

the iamb, as Carm. I. 4.

Meas esse aliquid putare nugas,

and once the tribrach, as LV. 10.

Camerium mihi, pessimae puellae.

He has not the pyrrhich.

The shorts of the dactyl are not contracted. An exception, however, is found, Cat. Carm. LV, where the spondee stands fourteen times for the dactyl, as

Oramus, si forte non molestum est.

In XL. 1. Catullus has even a *versus hypermeter:*

Quaenam te mala mens, miselle Ravide,
Agit praecipitem in meos iambos.

The Phalaecean has no fixed caesura. The caesura after the long of the dactyl is most suitable, as Cat. Carm. V. I.

Vivamus, mea Lesbia, atque amemus,

or after the arsis of the first trochee, as Auson. Epist. IV. 85.

Istos composuit Phalaecus olim,
Qui penthemimerin habent priorem,
Et post semipedem duos iambos.

The verse is bad, if a word ends with every verse foot, as Cat. II. 9.

Tecum ludere, sicut ipsa, possem.

As an example take Cat. Carm. II.

Passer, deliciae meae puellae,
Quicum ludere, quem in sinu tenere,
Cui primum digitum dare adpetenti,
Et acres solet incitare morsus :
Cum desiderio meo nitenti
Carum nescio quid lubet jocari,
(Ut solatiolum sui doloris,
Credo, ut tum gravis acquiescat ardor) :
Tecum ludere, sicut ipsa, possem,
Et tristis animi levare curas !
Tam gratum mihi, quam ferunt puellae
Pernici aureolum fuisse malum,
Quod zonam soluit diu ligatam.

x – ′ x – – ′ ˘
(7) – ⏑ – ⏑ ⏑ – ⏑ – – ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑ –

This verse, used by Alcaeus, consists of two dactylic-logaoedic series with the basis, of which the first is catalectic, the second acatalectic. A cretic forms the close. Alcaeus in Athen. XIV. p. 627. A. B.

Μαρμαίρει δὲ μέγας δόμος χαλκῷ· πᾶσα δ' Ἄρῃ κεκόσμηται στέγη
Λαμπραῖσιν κυνέαισι, κὰτ τᾶν λευκοὶ καθύπερθεν ἵππιοι λόφοι
Νεύουσιν, κεφαλαῖσιν ἀνδρῶν ἀγάλματα· χάλκεαι δὲ πασσάλοις

Κρυπτοῖσιν περικείμεναι λαμπραὶ κναμίδες, ἄρκος ἰσχυρῶ βέλευς κ. τ. λ.

B. Anapaestic Verses.

(a) *Rational Anapaests.*

(1) ⏑⏑–⏑⏑–⏑⏑–⏑

Dimeter cat. in syllabam.

Paroemiacus.

This verse repeated by the line is used for marching-songs (ἐμβατήρια). The spondee was preferred in the third foot, and diaereses after each foot. Tyrtaeus used it thus in Dion. Chrys. II. 57. (Brunck. Anal. I. p. 53).

Ἄγετ' ὦ Σπάρτας εὐάνδρου
Κοῦροι πατέρων πολιῆται·
Λαιᾷ μὲν ἴτυν προβαλέσθε
Δόρυ δ' εὐτόλμως βάλλοντες,
Μὴ φειδόμενοι τᾶς ζωᾶς·
Οὐ γὰρ πάτριον τᾶς Σπάρτας.

The comic poets, too, appear sometimes to have used this verse; thus Cratinus in Hephaestion:

Σιγάν νυν ἅπας ἔχε σιγᾶν
Καὶ πάντα λόγον τάχα πεύσει·
Ἡμῖν δ' Ἰθάκη πατρίς ἐστι,
Πλέομεν δ' ἅμ' Ὀδυσσεῖ θείῳ.

(2) ⏑⏑–⏑⏑–⏑⏑–⏑⏑–⏑⏑–⏑

Trimeter cat. in syllab.

Ἐμβατήριον, Messenicum.

Likewise a marching-rhythm according to Mar. Vict. p. 2522. He quotes as an example:

Superat montes pater Idaeos nemorumque.

Simmias, according to Hephaestion, composed an entire poem in this metre:

Ἰστία ἀγνά, ἀπ' ἐϋξείνων μέσα τοίχων.

(3)

Tetrameter cat. in syllab.

Versus Laconicus. Versus Aristophaneus.

This verse was used partly as a marching-rhythm, partly in comedy. The Spartans used it frequently as a marching-rhythm, whence it is called *versus Laconicus*. It had then the spondee in the seventh foot, as,

Ἄγετ', ὦ Σπάρτας ἔνοπλοι κοῦροι, ποτὶ τὰν Ἄρεος κίνασιν.

It was early used as a comic verse, as by Aristoxenus, Epicharmus, who is said to have composed two entire comedies in this verse, and Cratinus. Aristophanes, too, used it frequently, and he usually makes one or more anapaestic systems follow after such verses.

The principal diaeresis is after the fourth foot, so that by it the dimeter is separated from the paroemiac. A word which belongs closely to the following, as a preposition or the article, cannot stand before the diaeresis; hence Arist. Ran. 1026, is not to be read:

Εἶτα διδάξας τοὺς Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν ἐδίδαξα,

but:

Εἶτα διδάξας Πέρσας μετὰ τοῦτ' ἐπιθυμεῖν ἐξεδίδαξα,

and Nub. 372, not:

Νὴ τὸν Ἀπόλλω, τοῦτό γέ τοι τῷ νυνὶ λόγῳ εὖ προσέφυσας,

but:

Νὴ τὸν Ἀπόλλω, τοῦτό γέ τοι δὴ τῷ νῦν λόγῳ εὖ προσέφυσας·

The diaeresis is very rarely neglected, as Arist. Av. 600.

Τῶν ἀργυρίων. οὗτοι γὰρ ἴσασι. λέγουσι δέ τοι τάδε πάντες.

Besides this principal diaeresis a foot diaeresis usually occurs between the first and second dipody, which is, however, frequently neglected. The paroemiac has no fixed diaeresis or caesura.

As regards the measure, the proceleusmatic is everywhere excluded, and where it occurred it has been properly removed by the editors, as Vesp. 1015, where *προσέχετε* has been rightly changed into *πρόσχετε*.

The dactyl can everywhere be placed for the anapaest,

except in the seventh foot. It is very rare in the fourth foot; Porson is inclined to exclude it altogether. Arist. Nub. 326.

Ὡς οὐ καθορῶ. — παρὰ τὴν εἴσοδον. — ἤδη νυνὶ μόλις οὕτως.

An anapaest is not allowed to follow a dactyl. An exception, though very rare, is when the fourth foot is a dactyl, as Arist. Vesp. 397.

Αὑτὸν δήσας. — ὦ μιαρώτατε, τί ποιεῖς; οὐ μὴ καταβήσει;

If the second foot is a dactyl and the third a spondee, the last syllable of the dactyl is not allowed to be the first syllable of a word which is an iamb or bacchius:

⏑ ⏑ – | – ⏑ | ⏑ – –

as Arist. Ecl. 518, not:

Ξυμβούλοισιν ἁπάσαις ὑμῖν,

but: *Ξυμβούλοισιν πάσαις ὑμῖν.*

Aristophanes excluded the spondee from the seventh foot, and this is the reason why with him the sixth foot is never a dactyl; Cratinus, however, had the spondee, as,

Ὡς ἂν μᾶλλον τοῖς πηδαλίοις ἡ ναῦς ἡμῶν πειθάρχῃ,

and Aristoxenus:

Τίς ἀλαζονίαν πλείσταν παρέχει τῶν ἀνθρώπων; τοὶ μάντεις.

With regard to the prosody, it is to be observed, that a long syllable in the anapaest and dactyl can be shortened by a hiatus, as Arist. Plut. 528. Nub. 977.

Οὔτ' ἐν δάπισιν· τίς γὰρ ὑφαίνειν ἐθελήσει χρυσίου ὄντος;
Ἠλείψατο δ' ἂν τοὐμφαλοῦ οὐδεὶς πᾶις ὑπένερθεν τότ' ἂν ὥστε.

The prolongation by a mute with a liquid is very rarely allowed, and generally then only when another poet is parodied, as Homer in Arist. Nub. 401. Vesp. 652.

Ἀλλὰ τὸν αὑτοῦ γε νεὼν βάλλει καὶ Σούνιον ἄκρον Ἀθηνέων.
Ἀτὰρ, ὦ πάτερ ἡμέτερε Κρονίδη. — Παῦσαι καὶ μὴ πατέριζε,

or a dithyramb, as Nub. 335.

Ταῦτ' ἄρ' ἐποίουν ὑγρᾶν Νεφελᾶν στρεπταιγλᾶν δάϊον ὁρμάν.

Finally, a proper name excuses the prolongation, as Av. 553. Lys. 551.

Ὦ Κεβριόνα καὶ Πορφυρίων, ὡς σμερδαλέον τὸ πόλισμα.
Ἀλλ' ἤνπερ ὅ τε γλυκύθυμος Ἔρως χὴ Κυπρογένει' Ἀφροδίτη.

As an example of the Aristophanic verse take Arist. Av. 693 sqq.

Χάος ἦν καὶ Νὺξ Ἔρεβός τε μέλαν πρῶτον καὶ Τάρταρος εὐρύς·
Γῆ δ' οὐδ' ἀὴρ οὐδ' οὐρανὸς ἦν. Ἐρέβους δ' ἐν ἀπείροσι κόλποις
Τίκτει πρώτιστον ὑπηνέμιον Νὺξ ἡ μελανόπτερος ᾠὸν,
Ἐξ οὗ περιτελλομέναις ὥραις ἔβλαστεν Ἔρως ὁ ποθεινὸς,
Στίλβων νῶτον πτερύγοιν χρυσαῖν, εἰκὼς ἀνεμώκεσι δίναις.
Οὗτος δὲ Χάει πτερόεντι μιγεὶς νυχίῳ κατὰ Τάρταρον εὐρὺν
Ἐνεόττευσεν γένος ἡμέτερον, καὶ πρῶτον ἀνήγαγεν ἐς φῶς.

Among the Romans, Plautus uses this verse, as Mil. glor. IV. 2. 21—102. He admits the proceleusmatic, as v. 20.

Erit, ét tibi exoptatum óbtinget.—bonum habe ánimum, ne formída;

he has in the seventh foot the spondee, as v. 31.

Quid? ego hic astabo tántisper cum hac fórma et factis? síc, sic;

he resolves the last arsis, as v. 32.

Frustrór?—patere atque astá; tibi ego hanc do operám.—properando excrúcior;

he neglects the diaeresis after the dimeter, as v. 30.

Brevin' án longinquo sérmone?—tribus vérbis.—jam ad te rédeo,

and, finally, treats the verse as asynartete by admitting the hiatus and anceps in the middle, as v. 24, 43.

Tum pól ego, quod celo, haúd celo.—imo étiam, sed non célas.
Quia tís egeat, quia té careat.—ob eám rem huc ad te missa est.

— ⏑́ — — ⏑́ — — ⏑́ — — ⏑́ — ⏑̆
(4) ⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑⏑ — ⏑⏑ —

Tetrameter anapaest. acat.

The tetrameter anapaest. acat. seems to have been used by the Roman comic poets in as peculiar a manner as the tetram. iamb. acat. Terence, however, has neither; Plautus uses it sometimes, as Aulul. IV. 9. Casin. II. 3. Bacch. V. 1, 2. Such acatalectic tetrameters are usually followed by

catalectic (Bacch. IV. 10, in distich combination) or by iambic octonarii and septenarii. The same liberties take place in this verse as in the preceding, as the anceps after the dimeter, Bacch. V. 1. 7.

Omnia me mala consectantur — omnibus exitiis interii,

the hiatus, Casin. II. 3. 10.

Myropolas omnes sollicito — ubicunque est lepidum unguentum, ungor.

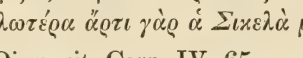
The diaeresis is frequently neglected after the dimeter, as Aul. IV. 9. 3.

Nequeo cum animo certum investigare: obsecro vos ego, mi auxilio.

The proceleusmatic occurs, as Casin. II. 3. 8.

Hanc ego de me conjecturam d o m i f á c i o magis quam ex auditis.

(b) *Irrational, logaoedic Anapaests.*



Anapaestic. quadruplex dupliciter iamb. cat.

Versus Archebuleus.

According to Hephaestion, the first foot might also be a spondee or iamb; in that case, the verse would rather be a logaoedic-dactylic rhythm with the anacrusis, which might be sometimes monosyllabic, sometimes dissyllabic. Hephaestion mentions as an example from Callimachus:

Ἀγέτω θεὸς, οὐ γὰρ ἔχω δίχα τῶνδ' ἀείδειν.
Νύμφα, σὺ μὲν ἀστερίαν ὑφ' ἅμαξαν ἤδη.
Φιλωτέρα ἄρτι γὰρ ἁ Σικελὰ μὲν Ἐννᾶ.

Compare Diog. vit. Carn. IV. 65.

III. Verses of the one and a half kind used by the line.

A. Cretic Rhythms.

(1)

Tetramet. cret. acat.

This verse was frequently used by the Greek comic writers, as by Cratinus in Hephaestion:

Χαῖρε δὴ, Μοῦσα· χρονία μὲν ἥκεις, ὅμως δ'
Ἦλθες, οὐ πρίν γε δεῖν, ἴσθι σαφές. ἀλλ' ὅπως.

Aristoph. Vesp. 1275 sqq.

Ὦ μακάριˊ Αὐτόμενες, ὡς σε μακαρίζομεν,
Παῖδας ἐφύτευσας ὅτι χειροτεχνικωτάτους,
Πρῶτα μὲν ἅπασι φίλον ἄνδρα τε σοφώτατον,
Τὸν κιθαραοιδότατον, ᾧ χάρις ἐφέσπετο,
Τὸν δ' ὑποκριτὴν ἕτερον, ἀργαλέον ὡς σοφόν·
Εἶτ' Ἀριφράδην, πόλυ τι θυμοσοφικώτατον,
Ὄντινά ποτ' ὤμοσε μαθόντα παρὰ μηδενός,
Ἀλλ' ἀπὸ σοφῆς φύσεος αὐτόματον ἐκμαθεῖν.

Simmias likewise has it, as,

Μᾶτερ ὦ πότνια, κλῦθι, νυμφᾶν ἁβρᾶν
Δῶρι κυμοκτύπων ἦραν' ἁλίων μυχῶν.

The same has, in one poem, resolved all the arses, except the last, as,

Σέ ποτε Διὸς ἀνὰ πύματα νεαρὲ κόρε νεβροχίτων.

With others, the first three feet are fourth paeons:

Θυμελικὰν ἴθι, μάκαρ, φιλοφρόνως εἰς ἔριν.

The principal diaeresis is after the second cretic; it is, however, sometimes neglected. Poets freely separate the other feet, also, by diaereses.

The use of this verse is very frequent with Roman dramatists in the cantica. They treated it very freely. The verse is frequently asynartete, so that the anceps or hiatus occurs after the dimeter, as Enn.

Aút auxilio éxili - aút fuga fréta sim,

Plaut. Amph. I. 1. 86.

Quísque ut steterát, jacet — óbtinetque órdinem.

Besides this the hiatus and anceps occur also at a strong punctuation or a change of persons.

As an example take Plaut. Curc. I. 2. 60—67.

Péssuli, heus péssuli! vós salutó lubens,
Vós amo, vós volo, vós peto atque óbsecro,

Gérite amantí mihi mórem amoeníssimi.
Fíte causá mea Lúdii bárbari,
Sússilite, óbsecro, et míttite istánc foras,
Quaé mihi mísero amantí ébibit sánguinem.
Hóc vide ut dórmiunt péssuli péssumi,
Néc mea grátia cómmovent se ócyus.

/ / / /—
(2) —⏑——⏑——⏑——⏑

Tetrameter cret. cat.

Plautus has this verse, as Trin. II. 1. 17. The last arsis occurs sometimes also resolved :

Dá mihi hoc, mél meum, sí me amas, si aúdis.
Ibi tum ille cucúlus, hem, océlle mi, fiat:
Et istuc, et si ámplius vís dari dábitur.
Ibi pendentém ferit: jam ámplius órat:
Nón satis id ést mali, ni ámpliust étiam,
Quód bibit, quód comest, quód facit súmpti:
Nóx datur, dúcitur fámilia tóta.

B. Bacchic Rhythms.

/ / / / / / / /
⏑——⏑——⏑——⏑——

Tetrameter bacch. acat.

The Romans made frequent use of this verse in the cantica of the drama with the liberties mentioned above, p. 127.

The principal diaeresis after the dimeter is frequently neglected, as Plaut. Poen. I. 2. 4.

Habént forte si ócceperís exornáre.

Plautus also uses the verse as asynartete, admitting the hiatus, as Menaechm. V. 2. 11.

Repénte expetít me — ad sése a me ut írem.

A dimeter is often intermingled with several tetrameters.

Sometimes the following iambic close terminates several tetrameters :

/
⏑—⏑—⏑—⏑

As an example take Terent. Andr. III. 2. 1—5.

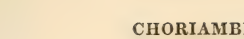
Adhúc Archylís, quae adsolént quaeque opórtet
Signa ésse ad salútem omnia, huíc esse vídeo.

Nunc primum fac istaec lavét, post deínde,
Quod jússi, ei darí bibere et quántum imperávi
Date móx ego huc revertor.

IV. VERSES OF THE CHORIAMBIC-IONIC KIND USED BY THE LINE.

A. Choriambic Rhythms.

(a) *Choriambic series without the anacrusis and basis, with logaoedic terminations.*

(1) 

Trimeter choriamb.

Sappho used this verse according to Hephaestion:

Δεῦτέ νυν, ἄβραὶ Χάριτες, καλλίκομοί τε Μοῖσαι.

Anacreon, in one poem, always resolved the arsis of the first choriamb:

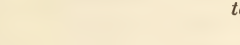
Ἀναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις
Διὰ τὸν ἔρωτ', οὐ γὰρ ἐμοὶ παῖς ἐθέλει συνηβάν.

(2)

Tetrameter choriamb.

Callimachus:

Δαίμονες εὐνμνότατοι, Φοῖβέ τε καὶ Ζεῦ, διδύμων γενάρχαι.

(3) 

Pentameter choriamb.

Philicus of Corcyra claims to be the inventor of this verse, although Simmias had used it previously:

Τῇ χθονίῃ μυστικὰ Δήμητρί τε καὶ Περσεφόνῃ καὶ Κλυμένῳ τὰ δῶρα.
Καινογραφοῦς συνθέσεως τῆς Φιλίκου, γραμματικοί, δῶρα φέρω πρὸς ὑμᾶς.

(b) *Choriambic series with the anacrusis and logaoedic terminations.*

(1) ⏑ – ⏑ ⏑ – ⏑ – ⏑

Monometer choriamb.

Sappho: *Δέδυκε μὲν ἀ σελάνα*
Καὶ Πληϊάδες, μέσαι δὲ
Νύκτες, πάρα δ' ἔρχεθ' ὤρα·
Ἐγὼ δὲ μόνα καθεύδω.

(2) ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

Dimeter choriamb.

Sappho: *Κρῆσσαί νύ ποθ' ὦδ' ἐμμελέως πόδεσσιν,*
Ὡρχεῦνθ' ἁπαλοῖς ἁμφ' ἐρόεντα βωμόν.

Hephaestion considers this verse as an ionic a majore.

(3) ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

Trimeter choriamb.

Sappho: *Εὐμορφοτέρα Μνασιδίκα τᾶς ἁπαλᾶς Γυριννῶς*
Ἀσαροτέρας, οὐδάμ' ἔπ' ὤ ἴδρανα, σέθεν τυχοῖσα.

Hephaestion considers this verse also as an ionic a majore.

(c) *Choriambic series with the basis and logaoedic terminations.*

x – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

Monometer choriamb.

Sapphicum enneasyllabum.

Sappho: *Καὶ κνίσῃ τινὰ θυμήσας.*

x – ⏑ ⏑ – ⏑ ⏑ – | – ⏑ ⏑ – ⏑ –

Dimeter choriamb.

Asclepiadeum I.

This verse was used by Horace Carm. I. 1. III. 30. IV. 8. The basis is with him always the spondee, and the diaeresis after the first choriamb is carefully observed. The elision does not destroy the diaeresis, as III. 30. 1, 7, 12.

Exegi monumentum aere perennius.
Vitabit Libitinam. usque ego postera.
Regnavit populorum ex humili potens.

Once only the diaeresis is neglected, and that in a proper name, IV. 8. 17.

Non incendia Carthaginis impiae.

Bentley considers the verse spurious.

As an example take Carm. III. 30.

Exegi monumentum aere perennius,
Regalique situ Pyramidum altius,
Quod non imber edax, non Aquilo impotens
Possit diruere, aut innumerabilis
Annorum series, et fuga temporum.
Non omnis moriar, multaque pars mei
Vitabit Libitinam. usque ego postera
Crescam laude recens, dum Capitolium
Scandet cum tacita virgine pontifex etc.

(3) x– ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

Trimeter choriamb.

Κατθνάσκει, Κυθέρη, ἁβρὸς Ἄδωνις· τί κε θεῖμεν;

(4) x– ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

Trimeter choriambicus.

Asclepiadeum II.

The Greek lyric poets, Sappho, Alcaeus, Stesichorus, have this verse, as it seems, without a fixed diaeresis, as Alcaeus:

Μηδὲν ἄλλο φυτεύσῃς πρότερον δένδρεον ἀμπέλω.

Sappho:

Κατθανοῖσα δὲ κείσῃ. οὐδέποκα μναμοσύνα σέθεν
Ἔσσετ' οὐδέποκ' εἰς ὕστερον· οὐ γὰρ πεδέχεις ῥόδων
Τῶν ἐκ Πιερίας· ἀλλ' ἀφανὴς κὴν ἀΐδα δόμοις
Φοιτάσεις, πέδ' ἀμαυρῶν νεκύων ἐκπεποταμένα.

Sappho has the pyrrhich as a basis:

Ῥοδοπήχεες ἀγναὶ Χάριτες δεῦτε Διὸς κόραι.

Catullus, Carm. XXX, followed the Greeks, but he has everywhere the spondee as a basis.

Horace has this verse, Carm. I. 11; 18. IV. 10. The basis is always a spondee; the diaeresis occurs constantly after the first and second choriamb; once only it is neglected in the second choriamb in a compound word, I. 18. 16.

Arcanique fides prodiga perlucidior vitro.

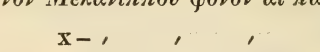
As an example take Hor. Carm. I. 11.

Tu ne quaesieris, scire nefas, quem mihi, quem tibi
Finem di dederint, Leuconoe, nec Babylonios
Tentaris numeros; ut melius quidquid erit pati,
Seu plures hiemes, seu tribuit Jupiter ultimam,
Quae nunc oppositis debilitat pumicibus mare
Tyrrhenum! sapias, vina liques, et spatio brevi
Spem longam reseces: dum loquimur, fugerit invida
Aetas. Carpe diem, quam minimum credula postero.

(5)

Trimeter choriamb.

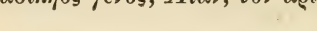
Τὸν στυγνὸν Μελανίππου φόνον αἱ πατροφόνων ἔριθοι.

(6) 

Tetramet. choriamb.

Κρονίδα βασιλῆος γένος, Αἶαν, τὸν ἄριστον πέδ' Ἀχιλλέα.

There are some verses of the choriambic rhythm which were used by Greek comic and lyric poets, and were, for the greatest part erroneously, numbered by grammarians among the polyschematist verses.

(1) 

Epionicum polyschematistum.

It consists of two choriambs of which the first has a basis and anacrusis, and the second a double basis. Eupolis used it according to Hephaestion:

Ὦ καλλίστη πόλι πασῶν ὅσας Κλέων ἐφορᾷ.
Ὡς εὐδαίμων πρότερόν τ' ἦσθα, νῦν δὲ μᾶλλον ἔσει.

The diaeresis after the first choriamb is not always observed.

x – x – ⁄ x – x – ⏑
(2) – ⏑ – ⏑ – ⏑ ⏑ – | – ⏑ – ⏑ – ⏑ –

Metrum Eupolideum.

It consists of a choriamb with a double basis, and a cretic with a double basis. The comic poets Eupolis, Cratinus, Pherecrates, Aristophanes (Nub. 518 sqq.) and Alexis used it frequently.

Aristophanes has in the first and third basis, besides the trochee and spondee, the iamb also, as 529. 518.

Ὁ σώφρων τε χὠ καταπύγων ἄριστ᾽ ἠκουσάτην.
Ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως.

and the tribrach in the first basis but once, 539.

Ἐρυθρὸν ἐξ ἄκρου, παχὺ τοῖς παιδίοις ἵν᾽ ᾖ γέλως.

The other comic poets seem to have treated the basis with more license. Pherecrates has the anapaest in the second basis:

Κᾆτα μυροπωλεῖν τι μαθόντ᾽ ἄνδρ᾽ ἐχρῆν καθήμενον.

and in the third the tribrach:

Συνέδριον, τοῖς μειρακίοις ἵν᾽ ἐλάλει δι᾽ ἡμέρας.

The diaeresis after the choriamb is often neglected:

As an example take Arist. Nub. 518—526.

Ὦ θεώμενοι, κατερῶ πρὸς ὑμᾶς ἐλευθέρως
Τἀληθῆ, νὴ τὸν Διόνυσον τὸν ἐκθρέψαντά με.
Οὕτω νικήσαιμί τ᾽ ἐγὼ καὶ νομιζοίμην σοφὸς,
Ὡς ὑμᾶς ἡγούμενος εἶναι θεατὰς δεξιοὺς
Καὶ ταύτην σοφώτατ᾽ ἔχειν τῶν ἐμῶν κωμῳδιῶν,
Πρώτους ἠξίωσ᾽ ἀναγεῦσ᾽ ὑμᾶς ἣ παρέσχε μοι
Ἔργον πλεῖστον· εἶτ᾽ ἀνεχώρουν ὑπ᾽ ἀνδρῶν φορτικῶν
Ἡττηθεὶς, οὐκ ἄξιος ὤν· ταῦτ᾽ οὖν ὑμῖν μέμφομαι
Τοῖς σοφοῖς, ὧν οὕνεκ᾽ ἐγὼ ταῦτ᾽ ἐπραγματευόμην.

⁄ – ⁄ x – x – ⁄
(3) – ⏑ ⏑ – ⏑ – ⏑ – | – ⏑ – ⏑ – ⏑ –

Metrum Cratineum.

It consists of a dimet. choriamb., the second choriamb of which always appears as an iambic dipody, and a cretic with a double basis. The diaeresis was frequently neglected.

It was employed by the comic poets Cratinus and Eupolis. Hephaestion quotes as examples:

Εὔϊε κισσοχαῖτ' ἄναξ, χαῖρ' ἔφασκ' Ἐκφαντίδης.
Πάντα φορητὰ, πάντα τολμητὰ τῷδε τῷ χορῷ,
Πλὴν Ξενίου νόμοισι καὶ Σχοινίωνος, ὦ Χάρων.

and of Eupolis:

Ἄνδρες ἑταῖροι, δεῦρο δὴ τὴν γνώμην προςίσχετε,
Εἰ δυνατὸν, καὶ μή τι μεῖζον πράττουσα τυγχάνει.

(4) ´ – ⏑ ⏑ – ⏑ – ´ ⏑ – | ´ – ⏑ ⏑ – ⏑ – ⏑ –

Choriambicum polyschematistum.

This verse consists of a dimeter choriamb., the second choriamb of which appears as an iambic dipody, and a choriamb with a logaoedic termination. Besides the comic poets (Eupolis) Anacreon also used it:

Σίμαλον εἶδον ἐν χορῷ πηκτίδ' ἔχοντα καλήν.

Eupolis:

Ἀλλὰ δίαιταν, ἣν ἔχουσ' οἱ κόλακες, πρὸς ὑμᾶς.
Λέξομεν· ἀλλ' ἀκούσαθ', ὡς ἐσμὲν ἅπαντα κομψοὶ
Ἄνδρες· ὅτοισι πρῶτα μὲν παῖς ἀκόλουθός ἐστιν,
Ἀλλότριος τὰ πολλὰ, μικρὸν δέ τι κἀμὸν αὐτοῦ.

The diaeresis after the dimeter was frequently neglected.

(5) x – ´ – ⏑ – ⏑ ⏑ – ⏑ – | x – – ⏑ – ⏑ ⏑ – ⏑ –

Versus Priapeus.

The Priapean is the only really polyschematist verse among those mentioned by the grammarians as such. It consists of a Glyconic and Pherecratean; the former admits of two polyschematist forms:

x – x – ´
– ⏑ – ⏑ – ⏑ ⏑ –

´
– ⏑ ⏑ – ⏑ – ⏑ –

the latter of one: ´ –
– ⏑ ⏑ – ⏑ – ⏑

Anacreon used it in its original form:

Ἠρίστησα μὲν ἰτρίου λεπτοῦ μικρὸν ἀποκλάς,
Οἴνου δ' ἐξέπιον κάδον· νῦν δ' ἁβρῶς ἐρόεσσαν
Ψάλλω πηκτίδα τῇ φίλῃ κωμάζων παϊδὶ ἁβρῇ.

and Catullus Carm. XVII, XVIII, XIX, as Carm. XVIII.

Hunc lucum tibi dedico consecroque, Priape,
Qua domus tua Lampsaci est, quaque silva, Priape;
Nam te praecipue in suis urbibus colit ora
Hellespontia, ceteris ostreosior oris.

The comic poets seem to have used all forms indiscriminately. Examples of the polyschematist forms are:

x – ⏑ ⏑ – ⏑ ⏑ – ⏑ | – ⏑ ⏑ – ⏑ – ⏑

Κἀνθρύσκου, μαλακῶν τ' ἴων λείμακα, καὶ τριφύλλου.

x – x – ⏑ ⏑ – ⏑ ⏑ – ⏑ | – ⏑ ⏑ – ⏑ ⏑ – ⏑

Οὐ βέβηλος, ὦ τελεταὶ τοῦ νέου Διονύσου.

x – x – ⏑ ⏑ – ⏑ ⏑ – ⏑ | – ⏑ ⏑ – ⏑ – ⏑

Ὑπ' ἀναδενδράδων ἁπαλὰς ἀσπαλάθους πατῶν τις.

⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ | – ⏑ ⏑ – ⏑ – ⏑

Καὶ μελιλώτινον λαλῶν καὶ ῥόδα προσσεσηρώς.

The last form resembles altogether the choriambicum polyschematistum.

Besides the trochee and spondee, the iamb can be used in the bases, as,

Γελῶν δ' ἱπποσέλινα καὶ κοσμοσάνδαλα βαίνων.
Ὀδεύων Πηλουσιακὸν κνεφαῖος παρὰ τέλμα.

the tribrach:

Ὑπ' ἀναδενδράδων ἁπαλὰς ἀσπαλάθους πατῶν τις.
Ὦ μαλάχας μὲν ἐξορῶν, ἀναπνέων θ' ὑάκινθον.

and, although rarely, the dactyl, as,

Ἂν φέρομεν παρὰ τῆς θεοῦ, ἂν ἐκαλέσσατο τήνα.

The diaeresis after the dactyl is strictly observed. The elision does not destroy it, as Cat. XVII. 24.

Si pote stolidum repente excitare veternum.

The verse is sometimes asynartete; hence the hiatus and anceps in the diaeresis, as,

Ἂν φέρομεν παρὰ τῆς θεοῦ, ἃν ἐκαλέσσατο τῆνα.

Catull. XIX. 4.

Nutrivi magis et magis, ut beata quotannis.

B. Ionici a majore.

(1) – – ⏑ ⏑ – – ⏑ (with ictus marks ´ ´ ´ ´)
– ⏑ – ⏑

Dimeter catal. in trisyllab.

Versus Cleomacheus.

Τίς τὴν ὑδρίην ὑμῶν
Ἐψόφησ'; ἐγὼ πίνων.

(2) – – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ (with ictus marks ´ ´ ´ ´ ´ ´ ´ –)

Tetrameter catalect. in disyllab.

Versus Sotadeus.

It was used by Sotades and other poets in ethical and satirical poetry; and was, according to Aristides Quintilianus, never sung, but only recited. Among the Romans, Ennius had Sotadics in his satires and in the Asotus, Plautus in Amph. I. 1. 14 sqq. Aulul. II. 1. 30 sqq. III. 2. Stich. I. 1. 1 sqq. and Martial Epigr. III. 29.

The verse was treated with great freedom. All the arses except the last, and in Plautus even this, could be resolved and the theses contracted; but with the Greeks this contraction is allowed in the second foot only. A long could be put for the second thesis of the ionic, especially in the second foot, more rarely in the first and third. Finally, the ditrochee could everywhere be substituted for the ionic, which was often done, particularly in the third foot. The first long of the ditrochee could be resolved; in Plautus the second also; finally, it was allowed to put the fourth epitrite for the ditrochee, in Plautus even the dispondee.

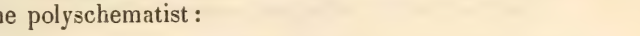
The diaeresis is after the second foot, but it is often neglected.

The pure form:

– – ⏑ ⏑ – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ (with ictus marks ´ ´ ´ ´ ´ ´ ´ –)

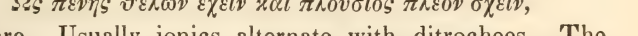
Ἂν χρυσοφορῇς, τοῦτο τύχης ἔστιν ἔπαρμα,

and the polyschematist:



Ὡς πένης θέλων ἔχειν καὶ πλούσιος πλέον σχεῖν,

are rare. Usually ionics alternate with ditrochees. The following form is most frequent:



Εἰς οὐχ ὁσίην τρυμαλίην τὸ κέντρον ὠθεῖς.

Mart. Epigr. III. 29.

Has cum gemina compede dedicat catenas,
Saturne, tibi Zoilus, annulos priores.

Resolutions are particularly frequent in the first foot:

Νόμος ἐστὶ θεός· τοῦτον ἀεὶ πάντοτε τιμᾷ.
Πουλύποδα φαγὼν ὁ Διογενὴς ὠμὸν τέθνηκεν.
Πόδα, γόνυ, κοτύλην, ἀστραγάλους, ἰσχία, μηρούς.

more rare in the second and third:

Σοφοκλῆς ῥᾶγα φαγὼν σταφυλῆς, πνιγεὶς τέθνηκεν.
Σοὶ τοῦτο γενέσθω φίλον, τὸ σὲ μηδὲν ἀτακτεῖν.

As an example of a molossus in the second foot take:

Ἢ μηχανικὸν ποίημ᾽ ἢ σοφὸν μάθημα,

of the lengthening of the second short of the ionic:
in the first foot: *δεῖ τὸν φύσει νικώμενον ἄδικον αὐτὸν εἰπεῖν.*
in the second: *μιμοῦ τὸ καλὸν καὶ μενεῖς ἐν βροτοῖς ἄριστος.*
in the third: *ἐκ τίνος ἐγένου, καὶ τίς εἶ καὶ τίς πάλιν γίνῃ.*
of the solution of the first trochee of the polyschematist form:
in the first foot: *ἴσον ἔχουσιν αὐτῶν αἱ ψυχαὶ τὸ μεριμνᾶν.*
in the third: *καὶ γὰρ κατὰ γαῖαν τά γε κακὰ πέφυκεν αἰεί.*
of the spondee in the first place of the ditrochee:
in the first and second foot:

Αὐτάρκεια γὰρ πρὸς πᾶσιν ἡδονὴ δικαῖα.

in the third:

Ἀμφότερα μένειν οὐκ οἶδεν· ἔστηκεν γὰρ οὐδέν.

Plautus sometimes resolves the arsis, as Aul. III. 2. 24.

Meárum aédium et cónclávium mihi pérviam fácitis.

He has also the molossus in the first foot, as Amph. I. 1. 15.

Quó fácto aut dícto adést opús quiétus né sis,

and the dispondee for the ditrochee:

in the first foot, as Stich. I. 1. 4.

Dé nostrís factis nóscimus, quárúm viri hinc ábsunt.

in the third, as Stich. I. 1. 2.

Quaé tám diu vídua cáruit viró, nam nós ejus ánimum.

C. Ionici a minore.

(1) ˘˘ – – ˘˘ – –

Dimet. acat.

Versus Anacreonteus.

The Anacreontic verse occurs, according to P. 2. ch. 4. p. 148, in a threefold form:

(a) In the pure form: ˘˘ – – ˘˘ – – ˘

Στεφάνους μὲν κροτάφοισιν.

(b) In the polyschematist: ˘˘ – – – ˘ – ˘

Ἀπορίπτονται μέριμναι.

(c) In the broken: ˘˘ – ˘ – ˘ – ˘

Μεσονυκτίοις ποθ' ὥραις.

Of these three forms the third is the most frequent. Many of the poems, handed down to us under the name of Anacreon, consist of nothing but such broken ionics, as Carm. III (λα΄ Mehlh.), IV (λ΄), VII (κθ΄), XXI (ιζ΄), XXVIII (ιε΄), XLIII (λβ΄), XLIV (κη΄), XLVI (κζ΄ †), XLVIII (β΄), XLIX (κδ΄ †), L (νε΄), LXIV Fragm. I (νθ΄). Many of these poems may be divided into strophes.

In other poems all three forms alternate, but the third is always the most frequent, as in Carm. V (μβ΄), VI (μα΄), XXII (ιζ΄), XXIX (ις΄), XXXVI (ν΄), XXXVII (μδ΄), XXXIX (μη΄), XLI (λς΄), XLII (μ΄), LI (νς΄), LII (νη΄), LIII (νγ΄, νδ΄), LIV (να΄).

The pure form occurs exclusively in a fragment of Anacreon in Athen. XV. p. 671. E. and 673. D.

Ὁ Μεγίστης ὁ φιλόφρων
Δέκα δὴ μῆνες, ἐπειδὴ
Στεφανοῦταί τε λύγῳ καὶ
Τρύγα πίνει μελιηδέα,

and in Alcman, also, according to Hephaestion:

Ἑκατὸν μὲν Διὸς υἱοὶ
Τάδε Μῶσαι κροκόπεπλοι.

But these fragments may just as well be parts of ionic systems.

The anacrusis of the first ionic appears rarely as a long: in the pure form, as V. 2.

Μίξωμεν Διονύσῳ,

in the polyschematist, as XXXVI. 11.

Τὴν ψυχήν μου κάρωσον,

in the broken, as VI. 14, 16.

Καὶ τῆς καλῆς Κυθήρης.
Κῶμον μέτεισι χαίρων.

In the broken form the arsis occurs but rarely resolved, as XLIII. 8.

Σὺ δὲ φίλιος εἶ γεωργῶν.

The resolution of the second arsis is more frequent, as V. 5. VI. 3. XXXVII. 6.

Πίνωμεν ἁβρὰ γελῶντες.
Μεθύωμεν ἁβρὰ γελῶντες.
Ἴδε, πῶς γέρανος ὁδεύει.

The third foot is never permitted to be a spondee, in the broken form; hence verses like XXV. 9.

Σὺν τῷ δὲ πίνειν ἡμᾶς,

are spurious or corrupt.

The verse has, on account of its shortness, no fixed diaeresis. The pure form, however, delights in a diaeresis after the first ionic.

A peculiar kind of Anacreontic is the form with the iambic basis:

– ´ –
⏑ – ⏑ – ⏑ – ⏑

It might be derived from the above forms, if we were to assume that in the broken form the dissyllabic anacrusis is

contracted into a long, and then to use the liberty of putting a short in its place. But since most poems, which have this rhythm, consist of pure iambs, and do not allow either the dissyllabic anacrusis or the pure form with the monosyllabic anacrusis,*

– ′ ′ ′ ′
⏑ – – ⏑ ⏑ – –

the verse seems to be rather a tetrapodia iamb. catal.; compare above.

There are remaining several more Anacreontic poems, which can be arranged under neither of the above mentioned forms. These are either poems of a very late period in political verses, as XVIII (δ′), XXIV (λη′), or they must be otherwise measured, as XXV (μγ′).

Ὅταν πίω τὸν οἶνον,
Εὕδουσιν αἱ μέριμναι.
Τί μοι πόνων, τί μοι γόων, τί μοι μέλει μεριμνῶν;
Θανεῖν με δεῖ, κἂν μὴ θέλω· τί τὸν βίον πλανῶμαι;
Πίωμεν οὖν τὸν οἶνον
Τὸν τοῦ καλοῦ Λυαίου.

The last two verses:

Σὺν τῷ δὲ πίνειν ἡμᾶς
Εὕδουσιν αἱ μέριμναι,

appear to have been added by a later writer.

The following poems may serve as examples:

Carm. XLVIII (β′)

Δότε μοι λύρην Ὁπήρου
Φονίης ἄνευθε χορδῆς.

---

* Carm. XXX (ιθ′), the metre of which is apparently a dimet. ionic. with a monsyllabic anacrusis, consists in fact of Pherecrateans with a spondaic basis:

x ′ –
– – – ⏑ ⏑ – ⏑

Αἱ Μοῦσαι τὸν Ἔρωτα
Δήσασαι στεφάνοισι
Τῷ Κάλλει παιέδωκαν

Carm. XXIII (λδ′) 16: *τελεῖν τὰν Ἀφροδίταν*, like the foregoing, is not genuine.

Carm. XXVI (μϛ′), *ὅταν ὁ Βάκχος εἰςέλθῃ* Hermann changes into *ὅταν Βάκχος ἐσέλθῃ*. The whole poem, however, is a cento of Anacreontic and other verses, belonging to a later time.

Φέρε μοι κύπελλα θεσμῶν,
Φέρε μοι νόμους κεράσσω.
Μεθύων ὅπως χορεύσω,
Ὑπὸ σώφρονος δὲ λύσσης,
Μετὰ βαρβίτων ἀείδων,
Τὸ παροίνιον βοήσω.
Δότε μοι λύρην Ὁμήρου
Φονίης ἄνευθε χορδῆς.

Carm. XXXVII (μδ′)

Ἴδε πῶς φανέντος ἦρος
Χάριτες ῥόδα βρύουσιν·
Ἴδε πῶς κῦμα θαλάσσης
Ἀπαλύνεται γαλήνῃ·
Ἴδε πῶς νήσσα κολυμβᾷ·
Ἴδε πῶς γέρανος ὁδεύει.
Ἀφελῶς δ᾽ ἔλαμψε Τίταν·
Νεφελῶν σκιαὶ δονοῦνται.
Τὰ βροτῶν δ᾽ ἔλαμψεν ἔργα·
Καρποῖς γαῖα προκύπτει.
Βρομίου στραφὲν τὸ νᾶμα
Κατὰ φύλλον κατὰ κλῶνα
Καθελὼν ἤνθισε καρπός.

(2) ˘ ˘ – – ˘ ˘ –

Dimeter catalecticus.

According to Hephaestion, Timocreon wrote an entire poem in this metre:

Σικελὸς κομψὸς ἀνὴρ
Ποτὶ τὰν ματέρ᾽ ἔφα.

(3) ˘ ˘ – – ˘ ˘ – – ˘ ˘ – –

Trimeter acatalectus.

According to Hephaestion, used by Sappho:

Τί με Πανδιονὶς ὠράνα χελιδών.

(4) ˘˘ – – ˘˘ – – ˘˘ –

Trimeter catalecticus.

Anacreon: *Διονύσου σαΰλαι Βασσαρίδες.*

(5) ˘˘ – – ˘˘ – – | ˘˘ – – ˘˘ – ˘ pure form.

˘˘ – – – ˘˘ – – | ˘˘ – – – – ˘ – polyschematist form.

˘˘ – ˘ – ˘ – – | ˘˘ – ˘ – ˘ – broken form.

Tetrameter catalecticus.

Galliambus.

This verse was used by the Greeks and Romans, particularly in poems to Cybele.

The pure form is not rare among the Greeks, as,

Προφανῶς τοῦτο διδάσκων, ἀποδύσῃ βιοτήν.

The anacrusis of the first ionic was sometimes contracted:

Γαλλαὶ, μητρὸς ὀρείης φιλόθυρσοι δρομάδες.

In the broken form the first half verse always closes with the long, as,

Φύσις οὐκ ἔδωκε μόσχῳ λάλον Ἄπιδι στόμα.

The second foot is very often resolved in both half-verses:

˘˘ – ˘˘˘˘ – – | ˘˘ – ˘˘˘˘ –

Αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.

The diaeresis after the second ionic is strictly observed.

Among the Romans, Varro, in his satires, and, according to Atil. Fortunat. p. 2677, Maecenas also (Anthol. Lat. I. p. 53) used this verse. Catullus (Carm. LXIII.) has also Galliambs. He always uses the broken form, with the exception of V. 54, where the first dimeter retains the pure form:

Et earum omnia adirem furibunda latibula,

and V. 60, where the second half verse appears pure:

Abero foro, palaestra, stadio et gymnasiis.

The first arsis appears three times resolved, V. 23, 48, 70.

Ubi capita Maenades vi jaciunt hederigerae.
Ibi maria vasta visens lacrimantibus oculis.
Ego viridis algida Idae nive amicta loca colam;

the second arsis more frequently, as V. 27.

Simul haec comitibus Atys cecinit notha mulier.

The first and second arses are seldom resolved, V. 63.

Ego mulier, ego adolescens, ego ephebus, ego puer.

The anacrusis of the first ionic is found contracted nine times (V. 5, 15, 17, 26, 40, 67, 73, 77, 86), and then all the resolutions of the arses of the first half verse disappear, as,

Devolvit illa acuto sibi pondera silice.
Sectam meam exsecutae, duce me, mihi comites.

An exception is made in V. 77, in which the second arsis is resolved:

Laevumque pecoris hostem stimulans, ita loquitur.

The final syllable of the first half verse is throughout long.

In the second half verse, the anacrusis of the first foot is sometimes contracted (V. 18, 22, 34, 73, 83, 86):

Hilarate herae excitatis erroribus animum.
Tibicen ubi canit Phryx curvo grave calamo.

The second arsis appears almost always resolved, with the exception of V. 35, 73, 76.

Itaque, ut domum Cybebes tetigere lassulae.
Jam jam dolet, quod egi, jam jamque poenitet.
Ibi juncta juga resolvens Cybele leonibus.

Catullus observed the diaeresis strictly. In V. 37 an elision falls upon it:

Piger his labantes languore oculos sapor operit.

As an example take the passage in Terentianus Maurus, in which he describes this measure:

Sonat hoc subinde metro Cybeleium nemus,
Nomenque Galliambis memoratur hinc datum,
Tremulos quod esse Gallis habiles putant modos,
Adeo ut frequenter illum prope ab ultimo pedem,
Mage quo sonus vibretur studeant dare tribrachyn.

CHAPTER II.

DISTICH COMPOSITION.

Distich composition consists in the combination of a longer and a shorter verse into one whole (P. 1. c. 9. p. 34). The shorter verse either precedes the other as an introduction, proöde, or follows it as a conclusion, epode. As the latter is more frequently the case, this kind of composition is called also the *epodic*. As among the verses used by the line the hexameter is the model for all later compositions, so here is the elegiac distich. Several verses used in distichs were treated as asynartete.

The distich kind of composition was chiefly used by the gnomic and elegiac poets, the Ionian lyric poets (Archilochus, and after him Horace, especially in the Epodes), the satirists and the epigrammatists. Traces of the same are also found in the dramatists, as Aesch. Agam. 1343—1346.

Α. Ὤμοι, πέπληγμαι καιρίαν πληγὴν ἔσω.
Η. Σῖγα· τίς πληγὴν ἀὐτεῖ καιρίως οὐτασμένος;
Α. Ὤμοι μάλ' αὖθις, δευτέραν πεπληγμένος.
Η. Τοὔργον εἰργάσθαι δοκεῖ μοι βασιλέως οἰμώγματι.

Terent. Andr. II. 1. 1, 2.

Quíd ais, Byrriá? daturne illa Pámphilo hodie núptum? — sic est. — Quí scis? — apud forúm mode e Davo audívi — vae miseró mihi.

v. 5—8.

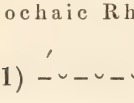
Quaéso edepol, Charíne, quando nón potest id fieri quod vis,
Id velis, quod póssit — nil volo áliud nisi Philúmenam. — Ah
Quánto satiust te id dare operam, qui ístum amorem ex córde ejicias;
Quam id loqui, quo mágis lubido frústra incendatúr tua.

Compare Plaut. Menaechm. V. 6. 1—6, where acatalectic and catalectic bacchic tetrameters are combined with each other by distichs, and Plaut. Bacch. IV. 10. 1—9, where acatalectic and catalectic anapaestic tetrameters alternate with each other.

The most important combinations by distichs, which we arrange according to the rhythm of the principal verse, are the following:

I. Of the double kind.

A. Trochaic Rhythms.

(1) 

Trochaicum.—Metrum Hipponacteum.

The proöde consists of a tetrapodia trochaica catalect., the principal verse of a monometer troch. cum anacrusi with an ithyphallic following.

Horace uses the distich, Carm. II. 18.

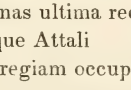
Non ebur neque aureum
Mea renidet in domo lacunar,
Non trabes Hymettiae
Premunt columnas ultima recisas
Africa, neque Attali
Ignotus haeres regiam occupavi etc.

The anacrusis in the second verse, excepting V. 6 and V. 34, is always short. A resolved arsis is found only once, V. 34.

Regumque pueris, nec satelles Orci.

The diaeresis before the ithyphallic is always observed.

B. Iambic Rhythms.

(1) 

The principal verse is a trimeter iamb. acat., the epode an ithyphallic.

Simonides:

Οἷον τόδ' ἡμῖν ἑρπετὸν παρέπτατο
Ζώϊον κάκιστον.
Ἀνάγετ', ἀνάγετε κῶμον, εὐρυχωρίαν
Τῷ θεῷ ποιεῖτε·
Ἐθέλει γὰρ ὁ θεὸς ὄρθος ἐσφυρωμένος
Διὰ μέσου βαδίζειν.

– ′ – ′ – ′ ⏑
(2) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

– ′ – ′ ⏑
⏑ – ⏑ – ⏑ – ⏑ –

Iambicum senarium quaternarium.

The principal verse is a trimeter iamb. acat., the epode a dimet. iamb. acat.

Archilochus:

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
Τίς σὰς παρήειρεν φρένας;

Horace used this distich in the first ten Epodes. As an example take Epod. II. 1—8.

Beatus ille, qui procul negotiis,
Ut prisca gens mortalium,
Paterna rura bubus exercet suis,
Solutus omni foenore,
Neque excitatur classico miles truci,
Neque horret iratum mare,
Forumque vitat et superba civium
Potentiorum limina.

Feet of three syllables, tribrachs, dactyls, anapaests, sometimes occur in the trimeter, as Epod. I. 27. II. 35. V. 15. 49.

Pecusve Calabris ante sidus fervidum.
Pavidumque leporem et advenam laqueo gruem.
Canidia brevibus implicata viperis.
Quid dixit? aut quid tacuit? o rebus meis;

in the dimeter more rarely, indeed only three times in all the ten Epodes: II. 62. III. 8. V. 48.

Videre properantes domum.
Canidia tractavit dapes.
Canidia rodens pollicem.

The hiatus Epod. V. 100, is to be noted:

Et Esquilinae alites.

The trimeter has the usual caesura, the dimeter no fixed caesura.

(3)
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
⏑ ⏑
– ⏑ ⏑ – ⏑ ⏑ –

A trimet. dact. cat. in syllabam follows the iambic trimeter as an epode.

Archilochus:

Ἐρέω τιν' ὔμιν αἶνον, ὦ Κηρυκίδη,
Ἀχνυμένη σκυτάλη·
Πίθηκος ἦει θηρίων ἀποκριθεὶς
Μοῦνος ἀν' ἐσχατιήν.
Τῷ δ' ἆρ' ἀλώπηξ κερδαλέη συνήντετο
Πυκνὸν ἔχουσα νόον.

(4)
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
⏑ ⏑ – ⏑ – ⏑ ⏑
– ⏑ ⏑ – ⏑ ⏑ – | ⏑ – ⏑ – ⏑ – ⏑ –

Archilochium tertium.

An iambic trimeter is followed by a verse composed, in the asynartete mode, of a trimeter dact. cat. in syllab. and dimet. iamb. acat. Horace has this distich, Epod. XI.

Pecti, nihil me sicut antea juvat
Scribere versiculos amore perculsum gravi,
Amore, qui me praeter omnes expetit
Mollibus in pueris aut in puellis urere.
Hic tertius December, ex quo destiti
Inachia furere, sylvis honorem decutit etc.

The trimeter sometimes has feet of three syllables, V. 23 and 28.

Nunc gloriantis quamlibet mulierculam.
Sed alius ardor aut puellae candidae.

In the dimeter the arses are nowhere resolved.

In the second verse, at the junction of the series, the short stands three times for the long, V. 6, 10, 26.

Inachia furere, sylvis honorem decutit.
Arguit et latere petitus imo spiritus.
Libera consilia nec contumeliae graves.

and the hiatus occurs twice, V. 14, 24.

Fervidiora mero-arcana promorat loco.
Vincere mollitia-amor Lycisci me tenet.

The diaeresis after the dactyl is always observed.

– ′ – ′ – ′ ⏑
(5) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

′ –
– ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

An Alcaic verse (dactyl. logaoed. duplex. dupliciter troch. acat.) follows the iambic trimeter as an epode.

Phaedimus:

Τόξον μὲν, ᾧ Γίγαντος ὤλεσας σθένος,
Ἴσχε βίης ἑκάεργ' ἀνάσσων.
Οὗ σοι φαρέτρη λύεται λυκοκτόνος,
Τόνδε δ' ἐπ' ἠϊθέοις ὀϊστὸν
Στρέφειν Ἔρωτος, τόφρ' ἀλέξωνται πάτρῃ
Θαρσαλέοι φιλότατι κούρων·
Πυρὸς γὰρ ἀλκὴ, καὶ θεῶν ὑπέρτατος
Αἰὲν ὅδε προμάχους ἀέξει.
Μελιστίωνος δὸς πατρώϊον σέβας
Σχοινιέων ἐπίηρα δέχθαι.

– ′ – ′ – ′
(6) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

x – ′ –
– ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑
⏑

A Phalaecean follows the iambic trimeter as an epode, Theocr. Epigr. XVI.

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὦ ξένε,
Σπουδᾷ καὶ λέγ', ἐπὰν ἐς οἶκον ἔνθῃς,
Ἀνακρέοντος εἰκόν' εἶδον ἐν Τέῳ,
Τῶν πρόσθ' εἴτι περισσὸν ᾠδοποιῶν,
Προσθεὶς δὲ χὤτι τοῖς νέοισιν ἅδετο,
Ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα

– ˊ   – ˊ   ˊ ˊ –
(7) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – – ⏑

– ˊ   – ˊ   ˘
⏑ – ⏑ – ⏑ – ⏑ –

The principal verse is a trimeter iamb. claudus, the epode a dimet. iamb. acat.: Martial. Epigr. I. 62.

Verona docti syllabas amat vatis,
  Marone felix Mantua est;
Censetur Apona Livio suo tellus,
  Stellaque, nec Flacco minus:
Apollodoro plaudit imbrifer Nilus;
  Nasone Peligni sonant etc.

A peculiar construction occurs in Theocr. Epigr. XVII. It consist of five distichs, of which 1, 3, 5, are combined of a tetrameter troch. cat. and an Adonius with the anacrusis, which in V. 10, is also of two syllables, but 2, 4, are composed of a trimet. iamb. acat. and an Adonius with the anacrusis.

ˊ   – ˊ   – ˊ   – ˊ   ˘
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

⏑⏑
– ˊ   –
⏑ – ⏑ ⏑ – ⏑

– ˊ   – ˊ   – ˊ   ˘
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

– ˊ   –
⏑ – ⏑ ⏑ – ⏑

Ἅ τε φωνὰ Δώριος· χὠνὴρ, ὁ τὰν κωμῳδίαν
  Εὑρὼν, Ἐπίχαρμος.
Ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
  Τὶν ὧδ' ἀνέθηκαν.
Τοὶ Συρακόσσαις ἐνίδρυνται πελώρεις τᾷ πόλει,
  Οἷ' ἀνδρὶ πολίτᾳ,
Σωρὸν γὰρ εἶχε χρημάτων, μεμναμένοι
  Τελεῖν ἐπίχειρα.
Πολλὰ γὰρ ποττὰν ζωὰν τοῖς παισὶν εἶπε χρήσιμα.
  Μεγάλα χάρις αὐτῷ.

II. Of the equal kind.

Dactylic Rhythms.

(1) ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

– ⏑ – ⏑ – ⏑

⏑ – ⏑ – ⏑ – ⏑ –

Pythiambicum primum.

Horace uses this distich consisting of an heroic hexameter and a dimet. iamb. acat., Epod. XIV. and XV, as XV.

Nox erat et coelo fulgebat luna sereno
Inter minora sidera,
Cum tu, magnorum numen laesura deorum,
In verba jurabas mea,
Arctius atque hedera procera adstringitur ilex
Lentis adhaerens brachiis;
Dum pecori lupus et nautis infestus Orion
Turbaret hibernum mare,
Intonsosque agitaret Apollinis aura capillos,
Fore hunc amorem mutuum etc.

The dimeter has a trisyllabic foot only once, XV. 24.

Ast ego vicissim risero.

(2) ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑

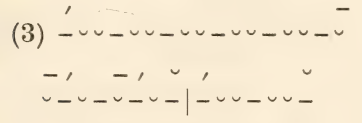
⏑ ⏑ – ⏑ ⏑ –

Archilochium primum.

The hexameter as the principal verse is followed by a trimet. dact. cat. in syllabam, as an epode. Horace has this metre, Carm. IV. 7.

Diffugere nives, redeunt jam gramina campis
Arboribusque comae:
Mutat terra vices, et decrescentia ripas
Flumina praetereunt;
Gratia cum Nymphis geminisque sororibus audet
Ducere nuda choros.

Immortalia ne speres monet annus, et almum
Quae rapit hora diem etc.

(3) 

Archilochium secundum.

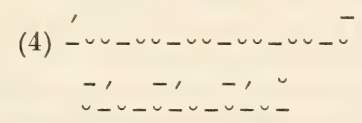
The epode consists of a dimet. iamb. acat. and a trimeter dactyl. cat. in syllab. Horace uses this distich Epod. XIII.

Horrida tempestas coelum contraxit, et imbres
Nivesque deducunt Jovem; nunc mare, nunc siluae
Threicio Aquilone sonant; rapiamus amici
Occasionem de die; dumque virent genua,
Et decet, obducta solvatur fronte senectus.
Tu vina Torquato move consule pressa meo etc.

The iambic series is connected in the asynartete way with the dactylic: hence in V. 8, 10, 14, the short also stands for the last long of the dimeter:

Reducet in sedem vice, nunc et Achaemenio.
Levare diris pectora solicitudinibus.
Findunt Scamandri flumina, lubricus et Simois.

The diaeresis after the iambic dimeter is always accurately observed.

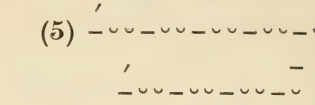
(4) 

Pythiambicum secundum.

The epode is a trimet. iamb. acat. Horace uses this measure Epod. XVI.

Altera jam teritur bellis civilibus aetas,
Suis et ipsa Roma viribus ruit:
Quam neque finitimi valuerunt perdere Marsi,
Minacis aut Etrusca Porsenae manus,
Aemula nec virtus Capuae, nec Spartacus acer,
Novisque rebus infidelis Allobrox etc.

The iambic trimeter is preserved pure throughout, and a resolution is nowhere found.

(5) 

Alcmanium.

The epode is a tetramet. dact. cat. in disyllabum. Horace uses this measure Carm. I. 7 and 28, and Epod. XII. as

Laudabunt alii claram Rhodon aut Mytilenen
Aut Ephesum, bimarisve Corinthi
Moenia, vel Baccho Thebas vel Apolline Delphos
Insignes, aut Thessala Tempe;
Sunt quibus unum opus est, intactae Palladis urbem
Carmine perpetuo celebrare etc.

In Epod. XII, the second dactyl in the tetrameter is three times contracted into a spondee, V. 8, 14, 22.

Crescit odor, cum pene soluto.
Inachia langues minus ac me.
Cur properabantur? tibi nempe.

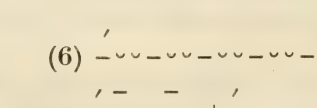
In Carm. I. 28, the tetrameter has frequently spondees, not only in the second, but also in the first, and V. 2, even in the third foot.

Mensorem cohibent, Archyta.

In V. 24, the hiatus is found in the third arsis:

Ossibus et capiti inhumato.

The tetrameter has no fixed caesura; in Carm. I. 7, especially from V. 15, probably the beginning of a new ode, the caesura after the second arsis prevails.

(6) 

Distichon elegiacum.

The epode of the elegiac distich is the *pentameter elegiacus*, so called. It originated in the heroic hexameter, inas-

much as the thesis of the third and sixth foot is occupied by a pause; hence the diaeresis after the third arsis is necessary. As it therefore consists of twice two and a half dactylic feet, it was called the pentameter. According to the erroneous opinion of some grammarians, it is so called because it is composed of two dactyls, a spondee and two anapaests.

The diaeresis after the first trimeter is always strictly observed; only once in Callimachus it is neglected in a proper name:

Ἱερὰ νῦν δὲ Διοσκουρίδεω γενεή.

An elision does not remove the diaeresis, as Meleag. XII. 4.

Τὸν τριπάνουργον Ἔρωτ' ἔπλασεν ἐν κραδίᾳ.

Catull. LXVIII. 82, 90.

Quam veniens una atque altera rursus hiems.
Troja virum et virtutum omnium acerba cinis.

The Greeks allowed themselves, though but seldom, the hiatus in the diaeresis and the short for the long, as Theogn. 478, ed. Bekker, 992, 2.

Οὔτε τι γὰρ νήφω οὔτε λίην μεθύω.
Χαιρήσεις. δύναται ἄλλοτε ἄλλος ἀνήρ.
Λήσομαι ἀρχόμενος οὐδ' ἀποπανόμενος.

Sappho: *Ἑρμοκλείδαο τῶ Σαοναϊάδα.*

Many verses in which this occurs are, however, corrupt; comp. Friedemann de media syllaba pentametri Graeci. A verse in which every foot ends with a word, is bad, as Theogn. 456. Catull. LXXVI. 8.

Οὕτως, ὥσπερ νῦν οὐδενὸς ἄξιος εἶ.
Aut facere, haec a te dictaque factaque sunt.

For the first two dactyls of the pentameter, spondees may also stand; the last two complete feet must always be dactyls, as Ovid. Amor. III. 15.

v. 2. Raditur hic Elegis ultima meta meis.
v. 4. Nec me deliciae dedecuere meae.
v. 12. Moenia, quae campi jugera pauca tenent.
v. 18. Pulsanda est magnis area major equis.

It is considered more elegant if a spondee follows the dactyl, than the reverse.

The Romans, especially Ovid and the other elegiac poets

of the Augustan age and later, like best to close the pentameter with a word of two syllables, which however in Ovid seldom ends with a short vowel, as Heroid. III. 152.

Pergama, materiam caedis ab hoste pete,

but commonly with a long vowel or consonant. Tibullus and Propertius, and especially Catullus, are less careful in this. Words of three, four and five syllables are more rare in Ovid, as Pont. I. 8. 40.

Quolibet ut saltem rure frui liceat.

Trist. IV. 10. 2.

Quem legis, ut noris, accipe, posteritas.

Trist. IV. 5. 24.

Indeclinatae munus amicitiae.

The harshest is a word of three syllables coming at the end, because then the last arsis but one falls on the final syllable of a word, which is contrary to the Latin accentuation. Yet Catullus often closes the verse in this manner. The harshness is softened, when a monsyllable precedes the final word, as Catull. LXV. 8.

Ereptum nostris obterit ex oculis.

A monosyllable is not readily admitted in the middle or at the end of a pentameter, as Catull. CIII. 2. Ovid. Pont. I. 6. 26.

Ambobus mihi quae carior est oculis.
Omnis an in magnos culpa deos, scelus est.

The monosyllabic word is less offensive, when another precedes it, as Ovid. Pont. I. 6. 46. Fast. VI. 550.

Magna tamen spes est in bonitate dei.
Nomina mutarunt, hic deus, illa dea est.

It is usual to close a thought at the same time with the distich; several distichs, however, may form a period.

Both half verses are usually closed with two words that belong together, as Ovid. Art. am. I. 13 sqq.

Qui toties socios, totius exterruit hostes,
Creditur annosum pertimuisse senem.
Quas Hector sensurus erat, poscente magistro,
Verberibus jussas praebuit ille manus.

The elegiac distich is by its nature excluded from the drama. Euripides uses it only once, Androm. 103—116, in a passage where the elegiac subject seems to require it.

According to Athen. XIII. p. 602. C. Dionysius of Athens, surnamed the Brazen, used the pentameter as the proöde of the hexameter, for which however it is less suited:

Εὐδαίμων Χαρίτων καὶ Μελάνιππος ἔφυ
Θείας ἁγητῆρες ἐφαμερίοις φιλότατος.

The pentameter is used by the line only among the later poets, as by Heliodorus, Aethiop. III. p. 129. ed. Commel., by Philippus of Thessalonica, Epigr. IV (Brunk. Anal. Tom. II. p. 212), by Ausonius, Sentent. VII. sap. Thales, and Martianus Capella. In Virgil's epigram:

Hos ego versiculos feci, tulit alter honores;
Sic vos non vobis fertis aratra boves,
Sic vos non vobis vellera fertis oves,
Sic vos non vobis nidificatis aves,
Sic vos non vobis mellificatis apes,

the repetition of the pentameter produces a comic effect.

(7) ⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑ –
⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑⏑ – ⏑ –

The epode is a hexameter *μείουρος*. According to Terent. Maur. p. 2425, Livius Andronicus used these two verses combined in the Ino; but the verses which he cites are certainly not by Livius:

Et jam purpureo suras include cothurno,
Balteus et revocet volucres in pectore sinus,
Pressaque jam gravida crepitent tibi terga pharetra
Dirige odorisequos ad certa cubilia canes.

(8) ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ –

Archilochium quartum.

The principal verse consists of a tetrameter dact. acat. with an ithyphallic, sometimes perhaps combined in the asynartete manner. The epode is a monometer trochaicus cum anacr., followed by an ithyphallic.

Archilochus:

Τοῖος γὰρ φιλότητος ἔρως ὑπὸ καρδίην ἑλιχθεὶς
Πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν.

Simonides:

Μνήσομαι, οὐ γὰρ ἔοικεν ἀνώνυμον ἐνθάδ' Ἀρχεναύτεω
Κεῖσθαι θανοῦσαν ἀγλαὰν ἄκοιτιν,
Ξανθίππην Περιάνδρου ἀπέκγονον, ὁς ποθ' ὑψιπύργου
Σήμαινε λαοῖς τέρμ' ἔχων Κορίνθου.

Horace has this distich, Carm. I. 4.

Solvitur acris hiems grata vice veris et Favoni,
Trahuntque siccas machinae carinas.
Ac neque jam stabulis gaudet pecus, aut arator igni;
Nec prata canis albicant pruinis.

The dactylic tetrameter has the caesura *πενθημιμερής*, and besides this, the ithyphallic is separated from it, and from the trochaic monometer by the diaeresis. The fourth foot of the dactylic is never a spondee; but the third is very frequently.

(9) ´ ´ –
– ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑ – ⏑

– ´ – ´ –
⏑ – ⏑ – ⏑ – ⏑ ⏑ – ⏑ ⏑ – ⏑ – ⏑

The principal verse is like that in (8); the epode is a monomet. troch. cum anacr. with a following logaoedicus dactyl. duplex dupliciter troch. acat.

Simonides:

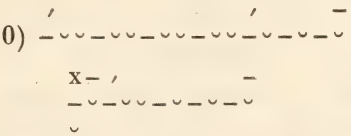
Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὧραι
Ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις
Αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἀώτοις
Σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν,
Οἳ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων
Θήκαντο. κείνους δ' Ἀντιγένης ἐδίδασκεν ἄνδρας,
κ. τ. λ.

In the principal verse the diaeresis is once neglected in a compound word: V. 9.

Τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἱππόνικος.

In the epode, the trochaic rhythm is always separated from the dactylic by a diaeresis.

(10)

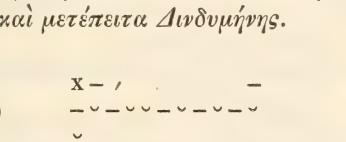


The principal verse as in (8); the epode is a Phalaeceus hendecasyllabus.

Callim. Epigr. XLII.

Ἱερέη Δήμητρος ἐγώ ποτε, καὶ πάλιν Καβείρων,
Ὦνερ, καὶ μετέπειτα Δινδυμήνης.

(11)

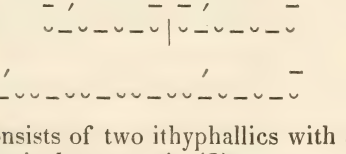


The proöde is a Palaeceus hendecasyllabus; the principal verse as in (8).

Theocr. Epigr. XVIII.

Ὁ μικκὸς τόδ' ἔτευξε τᾷ Θρεΐσσᾳ
Μήδειος τὸ μνᾶμ' ἐπὶ τᾷ ὁδῷ, κἠπέγραψε Κλείτας.
Ἔξει τὴν χάριν ἁ γυνὰ ἀντὶ τήνων,
Ὧν τὸν κῶρον ἔθρεψε. τί μὴν ; ἔτι χρησίμα καλεῖται.

(12)

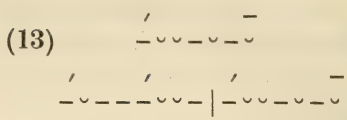


The proöde consists of two ithyphallics with an anacrusis prefixed; the principal verse as in (8).

Callim. Epigr. XLI.

Δήμητρι τῇ Πυλαίῃ τῇ τοῦτον οὐκ Πελασγῶν
Ἀκρίσιος τὸν νηὸν ἐδείματο, ταῦθ' ὁ Ναυκρατίτης.

(13)



Sapphicum majus.

The proöde is a dactyl. logaoed. simplex dupliciter trochaicus acat.; the principal verse consists of a monometer troch. acat., a choriamb, and a dactyl. logaoed. simplex duplic. troch. acat. or a dimet. choriamb. with a logaoedic ending.

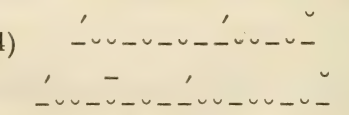
Horace uses this distich, Carm. I. 8.

Lydia, dic per omnes
Te deos oro, Sybarin cur properas amando
Perdere? cur apricum
Oderit campum, patiens pulveris atque solis?
Cur neque militaris
Inter aequales equitat, Gallica nec lupatis
Temperat ora frenis?
Cur timet flavum Tiberim tangere? cur olivum
Sanguine viperino
Cautius vitat? neque jam livida gestat armis
Brachia, saepe disco,
Saepe trans finem jaculo nobilis expedito?
Quid latet, ut marinae
Filium dicunt Thetidis sub lacrimosa Trojae
Funera, ne virilis
Cultus in caedem et Lycias proriperet catervas?

In the proöde there is after the dactyl a diaeresis; in the principal verse, a caesura after the first arsis of the choriamb, and the diaeresis after the second arsis of the same.

In the trochaic dipody the second foot is always a spondee.

(14)



The proöde consists of two logaoedic series, namely, a dactyl. simplex tripliciter troch. cat. and a dactyl. simplex duplicitur troch. cat.; the principal verse of a dactyl. simplex tripliciter troch. cat. and a dactyl. duplex dupliciter trochaicus cat.

Scol. apud Ath. I. p. 23, and XI. p. 503.

Παῖ Τελαμῶνος Αἶαν αἰχμητὰ, λέγουσί σε
Ἐς Τροΐαν ἄριστον ἐλθεῖν Δαναῶν μετ᾽ Ἀχιλλέα.
Τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον
Ἐς Τροΐαν λέγουσιν ἐλθεῖν Δαναῶν μετ᾽ Ἀχιλλέα.

Scol. in Dion. Chrys. Or. II. p. 95.

Εἴθε λύρα καλὴ γενοίμην ἐλεφαντίνη,
Καί με καλοὶ παῖδες φέροιεν Διονύσιον ἐς χόρον·
Εἴθ᾽ ἄπυρον καλὸν γενοίμην μέγα χρυσίον,
Καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

III. Of the Choriambic-ionic kind.

(1) x – ⏑ – ⏑ ⏑ – ⏑ –

x – ⏑ – ⏑ ⏑ – | – ⏑ ⏑ – ⏑ –

Asclepiadeum secundum.

The proöde is a Glyconic; the principal verse an Asclepiadean, a dimeter choriamb. with the basis and logaoedic ending. Horace uses this many times: Carm. I. 3; 13; 19; 36. III. 9; 15; 19; 24; 25; 28. IV. 1; 3, as,

Sic te diva potens Cypri,
Sic fratres Helenae, lucida sidera,
Ventorumque regat pater,
Obstrictis aliis praeter Iapyga,
Navis, quae tibi creditum
Debes Virgilium, finibus Atticis
Reddas incolumem, precor,
Et serves animae dimidium meae.

In both verses, the basis is always a spondee, the diaeresis in the second verse always after the first choriamb; the elision does not remove it, as I. 3, 36. III. 24, 52. IV. 1, 22.

Perrupit Acheronta Herculeus labor.
Pravi sunt elementa, et tenerae nimis.
Duces tura, lyraeque et Berecyntiae.

Carm. I. 13, 6, a short in the diaeresis is used long:

Certa sede manet, humor et in genas.

Carm. I. 3, 36, a short is prolonged by the arsis:

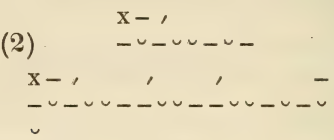
Perrupit Acheronta Herculeus labor.

Carm. IV. 2, 35, a versus hypermeter occurs:

Cur facunda parum decoro
Inter verba cadit lingua silentio.

In Carm. III. 9, every two distichs form a strophe.

(2)



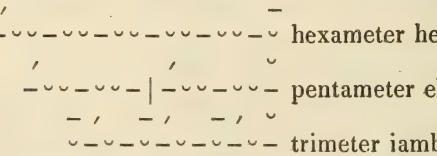
The proöde is a Glyconic; the principal verse a trimeter choriamb. with the basis and logaoedic termination.

Anacreon:

Ἀρθεὶς δ' ηὖτ' ἀπὸ Λευκάδος
Πέτρης, ἐς πολιὸν κῦμα κολυμβῶ μεθύων ἔρωτι.

The combination of three verses into a whole, the composition *κατὰ τρίστιχον*, was tried, though more rarely, by epigrammatists. We mention as examples:

Simonides in Hephaestion:



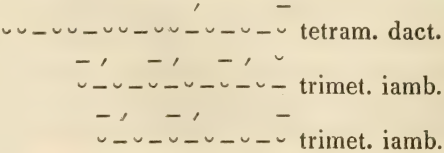
hexameter heroicus.

pentameter elegiacus.

trimeter iamb. acat.

Ἴσθμια, δὶς Νέμεα, δὶς Ὀλύμπια ἐστεφανώθην
Οὐ πλάτεϊ νικῶν σώματος, ἀλλὰ τέχνα,
Ἀριστοδάμας θρασὺς Ἀλεῖος πάλα.

Theocr. Epigr. XIX.



tetram. dact. acat. c. ithyph.

trimet. iamb. acat.

trimet. iamb. cat.

Ἀρχίλοχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν,
Τὸν τῶν ἰαμβῶν, οὗ τὸ μυρίον κλέος
Διῆλθε κἠπὶ νύκτα καὶ πρὸς ἀῶ.

Anacreon in Athen. XII. p. 533. E.

´ ´ ´ – ´
–⏑⏑––⏑⏑–{–⏑⏑–}⏑–⏑– twice. Tetram. choriamb.
{⏑–⏑–}
– ´ – ´ ⏑
⏑–⏑–⏑–⏑– dimeter iambicus acat.

Πρὶν μὲν ἔχων βερβέριον καλύμματ' ἐσφηκωμένα,
Καὶ ξυλίνους ἀστραγάλους ἐν ὠσὶ, καὶ ψιλὸν περὶ
Πλευρῇσι [δισσῇσιν] βοὸς
Νεόπλυτον εἴλυμα κακῆς ἀσπίδος, ἀρτοπώλισιν
Κἠθελοπόρνοισιν ὁμιλέων ὁ πονηρὸς Ἀρτέμων,
Κίβδηλον εὑρίσκων βίον,
Πολλὰ μὲν ἐν δουρὶ τιθεὶς αὐχένα, πολλὰ δ' ἐν τροχῷ,
Πολλὰ δὲ νώτῳ σκυτίνῃ μάστιγι θωμιχθεὶς, κόμην
Πώγωνά τ' ἐκτετιλμένος·
Νῦν δ' ἐπιβαίνει σατινέων χρύσεα φορέων καθέρματα
Παῖς ὁ Κύκης, καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ
Γυναιξὶν αὕτως –⏑–.

Later poets went even farther, and combined longer and shorter verses, by which they formed various figures, as altars, axes, pipes, eggs, wings, etc. As an example take the poem Pasiphaë, composed of all the verses used by Horace:

Filia Solis
Aestuat igne novo;
Et per prata juvencum
Mentem perdita quaeritat.
Non illam thalami pudor arcet,
Non regalis honos, nec magni cura mariti.
Optat in formam bovis
Convertier vultus suos
Et Proetidas dicit beatas
Ioque laudat, non quod Isis alta est,
Sed quod juvencae cornua in fronte erigit
Siquando miserae copia suppetit
Brachiis ambit fera colla Tauri

Floresque vernos cornibus illigat
Oraque jungere quaerit ori.
Audaces animos efficiunt tela Cupidinis
Illicitisque gaudet
Corpus includi stabulis se faciens juvencam
Et amoris pudibundi malesuadis
Obsequitur votis et procreat, heu nefas! bimembrem,
Cecropides juvenis quem perculit fractum manu,
Filo resolvens Gnossiae tristia tecta domus.

CHAPTER III.

SYSTEMATIC COMPOSITION.

We understand by *σύστημα ἐξ ὁμοίων* the repetition of one and the same series. The series, which is repeated, is either a simple one, as in the anapaestic, or compound, as in the Glyconic systems. It is left to the poet, to repeat the same rhythms as often as he pleases; hence there are longer and shorter systems.

The single series in a system are intimately connected, so that neither the hiatus nor the anceps is allowed; some poets, however, especially lyric poets, seem to have treated the systems also as asynartete. It is not necessary that a word should end with the series, unless it be the closing series. The close of the system is rhythmically marked by the catalexis or a particular conclusion; metrically, by the admission of the anceps and hiatus. The systems are frequently divided into several parts, and such are called *συστήματα κατὰ περιορισμοὺς ἀνίσους*, to distinguish them from the *ἀπεριόριστα*, which run on, without interruption, to the end. Two or more systems often correspond as strophe and antistrophe: *συστήματα ἐξ ὁμοίων κατὰ σχέσιν*. The correspondence of anapaestic systems in the dramatists is often used with great art.

The Ionian and Aeolian lyric poets were probably the first to use systems, and from these the dramatists borrowed them. The higher Dorian lyric poetry is unacquainted with the use of independent systems; in the artful strophes of Pindar, however, and of the dramatists, series systematically repeated frequently occur.

I. Systems of the double kind.

A. Trochaic Systems.

They were frequently used by the lyric and comic poets. They consist principally of dimeters, often, however, so that a monometer besides remains. The catalexis marks the close:

/ – / ⏑
– ⏑ – ⏑ – ⏑ –

Resolutions of the trochees are permitted. The dactyl is allowed in proper names only. The trochaic systems are, in comic poets, usually preceded or followed by trochaic verses.

As an example take Aristoph. Vesp. 342 sqq.

Τοῦτ᾽ ἐτόλμησ᾽ ὁ μιαρὸς χα-
νεῖν ὁ Δημολογοκλέων ὅδ᾽,
Ὅτι λέγεις σύ τι περὶ τῶν νε-
ῶν ἀληθές. οὐ γὰρ ἄν ποθ᾽
Οὗτος ἀνὴρ τοῦτ᾽ ἐτόλμη-
σεν λέγειν, εἰ
Μὴ ξυνωμότης τις ἦν.

Pac. 571.

Ἀλλ᾽ ἀναμνησθέντες, ὦνδρες,
Τῆς διαίτης τῆς παλαιᾶς,
Ἣν παρεῖχ᾽ αὕτη ποθ᾽ ἡμῖν,
Τῶν τε παλασίων ἐκείνων,
Τῶν τε σύκων, τῶν τε μύρτων,
Τῆς τρυγός τε τῆς γλυκείας,
Τῆς ἰωνιᾶς τε τῆς πρὸς
Τῷ φρέατι, τῶν τ᾽ ἐλαιῶν,
Ὧν ποθοῦμεν ἀντὶ τούτων
Τήνδε νυνὶ
Τὴν θεὸν προσείπατε.

The tragedians have not, indeed, independent trochaic systems, but sometimes they repeat systematically trochaic series as parts of strophes, as Soph. Oed. Col. 1220—1224; 1235—1239, where the ithyphallic forms the close.

στρ. *Τοῦ θέλοντος· ὁ δ' ἐπίκουρος*
Ἰσοτέλεστος
Ἄϊδος, ὅτε Μοῖρ' ἀνυμέναιος
Ἄλυρος ἄχορος ἀναπέφηνε,
Θάνατος ἐς τελευτάν.
ἀντ. *Καὶ φθόνος· τό τε κατάμεμπτον*
Ἐπιλέλογχε
Πύματον ἀκρατὲς ἀπροσόμιλον
Γῆρας ἄφιλον, ἵνα πρόπαντα
Κακὰ κακῶν ξυνοικεῖ.

Compare also Eur. Orest. 1001—1004, where the close:

⏑⏑–⏑⏑––

Μονόπωλον ἐς Ἀῶ.

The tetrapodia troch. cat. repeated systematically occurs frequently, as Aesch. Eum. 508—516; 517—525.

στρ. *Μηδέ τις κικλησκέτω*
Ξυμφορᾷ τετυμμένος,
Τοῦτ' ἔπος θροούμενος·
Ὦ δίκα,
Ὦ θρόνοι τ' Ἐριννύων,
Ταῦτά τις τάχ' ἂν πατὴρ
Ἢ τεκοῦσα νεοπαθὴς
Οἶκτον οἰκτίσαιτ', ἐπει-
δὴ πίτνει δόμος δίκας.
ἀντ. *Ἔσθ' ὅπου τὸ δεινὸν εὖ*
Καὶ φρενῶν ἐπίσκοπον
Λειμανεῖ καθήμενον.
Ξυμφέρει
Σωφρονεῖν ὑπὸ στένει.
Τίς δὲ μηδὲν ἐν φάει
Καρδίας ἂν ἀνατρέφων
Ἡ πόλις βροτός θ' ὁμοί-
ως ἔτ' ἂν σέβοι δίκαν;

B. Iambic Systems.

They were likewise used by lyric (Anacreon, Alcman) and comic poets. They, too, are arranged by dimeters, so, however, that frequently a monometer intervenes, usually before the closing series. The system usually ends with a tetrapodia iamb. catal.

the last arsis of which is not resolved. Anapaests are everywhere allowed. Resolutions are frequent. Iambic verses usually precede or follow the systems.

As an example take Arist. Ran. 384 sqq.

στρ. *Δήμητερ, ἁγνῶν ὀργίων*
Ἄνασσα, συμπαραστάτει,
Καὶ σῶζε τὸν σαυτῆς χορόν·
Καὶ μ' ἀσφαλῶς πανήμερον
Παῖσαί τε καὶ χορεῦσαι.

ἀντ. *Καὶ πολλὰ μὲν γέλοιά μ' εἰ-*
πεῖν, πολλὰ δὲ σπουδαῖα, καὶ
Τῆς σῆς ἑορτῆς ἀξίως
Παίσαντα καὶ σκώψαντα νι-
κήσαντα ταινιοῦσθαι.

A peculiar close:

occurs in the systems Acharn. 835—841, 844—847, 850—853, 856—859.

Ἐν τἀγορᾷ καθήμενος,
Κἂν εἰσίῃ τις Κτησίας,
Ἢ συκοφάντης ἄλλος, οἰ-
μώζων καθεδεῖτε.

The tragedians, without having independent systems, sometimes repeat systematically iambic rhythms, as Eur. Orest. 995 sqq., where the following rhythm forms the close:

Ἀτρέος ἱπποβότα.

Some have endeavored to find iambic systems in the Roman comic poets, also, as Plaut. Stich. I. 1. 11.

Speró quidem et voló, sed hoc,
Sorór, crucior, patrém tuum
Meúmque adeo, unus qui únice
Civíbus ex omnibús probus
Perhibétur, eum nunc improbi
Viri ófficio uti, quí viris
Tantás absentibús facit
Injúrias immérito.

Such systems, however, may commonly be measured as iambic octonarii, to which a septenarius or an iambic close is subjoined.

II. Systems of the equal kind.

A. Dactylic Systems.

The dactylic systems were used by lyric (Alcman, Ibycus, Stesichorus, Bacchylides), tragic and comic poets. They consist chiefly of acatalectic tetrameters mixed with longer or shorter dactylic rhythms, and often with others also, as logaoedic series, anapaests and dochmii. The latter cannot properly be considered as belonging to the systems. In antistrophic poems dactyls usually correspond to dactyls, spondees to spondees; proper names, however, make an exception. The termination is either the catalexis or a particular close.

(a) *Systems of the lyric poets.*

Alcman:

Μῶσ', ἄγε, Καλλιόπα, θύγατερ Διὸς,
Ἀρχ' ἐρατῶν ἐπέων, ἔπι δ' ἵμερον
Ὕμνῳ καὶ χαρίεντα τίθει χορόν.

Ibycus:

Εὐρύαλε, γλαυκέων Χαρίτων θάλος,
— — — — — —
Καλλικόμων μελέδημα, σὲ μὲν Κύπρις,
Ἄτ' ἀγανοβλέφαρος Πειθὼ ῥοδέοισιν ἐν
Ἄνθεσι θρέψαν.

(b) *Systems of the dramatists.*

Soph. Elec. 129—136; 145—152.

στρ. Ὦ γενέθλα γενναίων,
Ἥκετ' ἐμῶν καμάτων παραμύθιον.
Οἶδά τε καὶ ξυνίημι τάδ', οὔ τί με
Φυγγάνει, οὐδ' ἐθέλω προλιπεῖν τόδε,
Μὴ οὐ τὸν ἐμὸν στοναχεῖν πατέρ' ἄθλιον
Ἀλλ' ὦ παντοίας φιλότητος ἀμειβόμεναι χάριν
Ἐᾶτε μ' ὧδ' ἀλύειν,
Αἰαῖ, ἰκνοῦμαι.

ἀντ. Νήπιος ὃς τῶν οἰκτρῶς
Οἰχομένων γονέων ἐπιλάθεται.
Ἀλλ' ἐμέ γ' ἃ στονόεσσ' ἄραρεν φρένας,
Ἃ Ἴτυν, αἰὲν Ἴτυν ὀλοφύρεται,
Ὄρνις ἀτυζομένα, Διὸς ἄγγελος.
Ἰὼ παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεὸν,
Ἅτ' ἐν τάφῳ πετραίῳ
Αἰαῖ δακρύεις.

Aristoph. Nub. 275—290; 299—313.

στρ. Ἀέναοι Νεφέλαι,
Ἀρθῶμεν φαναραὶ δροσερὰν φύσιν εὐάγητον,
Πατρὸς ἀπ' Ὠκεανοῦ βαρυαχέος
Ὑψηλῶν ὀρέων κορυφὰς ἐπὶ
Δενδροκόμους, ἵνα
Τηλεφανεῖς σκοπιὰς ἀφορώμεθα,
Καρπούς τ' ἀρδομέναν ἱερὰν χθόνα,
Καὶ ποταμῶν ζαθέων κελαδήματα,
Καὶ πόντον κελάδοντα βαρύβρομον·
Ὄμμα γὰρ αἰθέρος ἀκάματον σελαγεῖται
Μαρμαρέαις ἐν αὐγαῖς.
Ἀλλ' ἀποσεισάμεναι νέφος ὄμβριον
Ἀθανάτας ἰδέας ἐπιδώμεθα
Τηλεσκόπῳ ὄμματι γαῖαν.

ἀντ. *Παρθένοι ὀμβροφόροι,*
Ἔλθωμεν λιπαρὰν χθόνα Παλλάδος, εὔανδρον γᾶν
Κέκροπος ὀψόμεναι πολυήρατον·
Οὗ σέβας ἀῤῥήτων ἱερῶν, ἵνα
Μυστοδόκος δόμος
Ἐν τελεταῖς ἁγίαις ἀναδείκνυται,
Οὐρανίοις τε θεοῖς δωρήματα,
Ναοί θ' ὑψερεφεῖς καὶ ἀγάλματα
Καὶ πρόσοδοι μακάρων ἱερώταται,
Εὐστέφανοί τε θεῶν θυσίαι θαλίαί τε
Παντοδαπαῖς ἐν ὥραις,
Ἥρί τ' ἐπερχομένῳ Βρομία χάρις,
Εὐκελάδων τε χορῶν ἐρεθίσματα,
Καὶ Μοῦσα βαρύβρομος αὐλῶν.

The Roman tragedians, also, seem to have used dactylic systems, as Attius:

Heu vigiles, properate, expergite,
Pectora tarda sopore, exsurgite.

B. Anapaestic Systems.

The anapaestic systems are very frequent with the dramatists. They either precede, interrupt, or follow the choruses. In many dramas, as Aeschylus's Agamemnon, Persians, Suppliants; in Sophocles's Ajax, in Rhesus, in Euripides's Hippolytus, and others, the anapaestic systems form the proöde and mark the entrance of the chorus, for which the anapaestic rhythm, which was used also as a marching-rhythm, was particularly adapted. For the same reason many tragedians close with anapaestic systems, which form the exode and mark the departure of the chorus.

The anapaestic systems are treated with more or less freedom.

The strict systems consist of dimeters, which are sometimes interrupted by a monometer (basis anapaestica.) The dimeter catalect. in syllab., the paroemiac, frequently preceded by the monometer, forms the close.

The series are closely connected, whence the hiatus and anceps are allowed only at the close of the system. Both, however, occur in the system itself under certain conditions:

(1) In an exclamation or address, as Aesch. Agam. 1537.

Ἰὼ γᾶ, γᾶ, εἴθ' ἔμ' ἐδέξω.

Soph. Oed. Col. 188.

Ἄγε νῦν σύ με, παῖ,
Ἵν' ἂν εὐσεβίας ἐπιβαίνοντες.

(2) At a change of persons, as Soph. Oed. Col. 139; 170.

Οἰδ. *Ὅδ' ἐκεῖνος ἐγώ· φωνῇ γὰρ ὁρῶ,*
Τὸ φατιζόμενον.
Χορ. *Ἰὼ ἰώ.*
Οἰδ. *Θύγατερ, ποῖ τις φροντίδος ἔλθῃ·*
Ἀντ. *Ὦ πάτερ, ἀστοῖς ἴσα χρὴ μελετᾶν.*

(3) Where in a principal system a part terminates, as Aesch. Pers. 18.

Προλιπόντες ἔβαν,
Οἱ μὲν ἐφ' ἵππων, οἱ δ' ἐπὶ ναῶν.

Agam. 794.

Ἀγέλαστα πρόσωπα βιαζόμενοι.
Ὅστις δ' ἀγαθὸς προβατογνώμων.

Eur. Hec. 83.

Ἔσται τι νέον,
Ἥξει τι μέλος κ. τ. λ.

the words *ἔσται τι νέον* are prefixed as a kind of introduction to the following system, and do not, therefore, belong to it.

The break of a word occurs very rarely at the end of the dimeter, as Arist. Vesp. 752.

Ἵν' ὁ κήρυξ φησὶ, τίς ἀψήφι-
στος; ἀνιστάσθω.

The principal diaeresis of the dimeter is after the second foot, as Aesch. Prom. 167.

Ἦ μὴν ἔτ' ἐμοῦ, καίπερ κρατεραῖς
Ἐν γυιοπέδαις αἰκιζομένου.

The elision does not destroy it, as Soph. Aj. 1411.

Τάσδ' ἐπικούφιζ', ἔτι γὰρ θερμαί.

The series has sometimes the caesura after the first short of the third foot:

⏑ ⏑ – ⏑ ⏑ – ⏑ | ⏑ – ⏑ ⏑ –

as Soph. Aj. 146.

Ἥπερ δορίληπτος ἔτ' ἦν λοιπή.

The rhythm is thereby rendered similar to that of the cyclic anapaests. The neglect of the diaeresis and caesura occurs in tragedians in a compound word alone, in the juncture of which the second anapaest ends, as Aesch. Prom. 172.

Καί μ' οὔτι μελιγλώσσοις πειθοῦς·

in comic writers even in other places, as Arist. Av. 523.

Νῦν δ' ἀνδράποδ', ἠλιθίους, Μανᾶς.

The paroemiac has no fixed caesura or diaeresis.

If the last syllable of an anapaest is a monosyllable, then in Aeschylus and Sophocles the first also usually forms a word, as Aesch. Eum. 932.

Ὁ δὲ μὴ κύρσας βαρέων τούτων·

or both shorts are contained in one word, as Aesch. Prom. 123.

Διὰ τὴν λίαν φιλότητα βροτῶν·

the first or still more the first two syllables are, however, very rarely the final syllables of the preceding word, as Aesch. Pers. 47. Choeph. 1009.

Δίῤῥυμά τε καὶ τρίῤῥυμα τέλη.
Μίμνοντι δὲ καὶ πάθος ἀνθεῖ.

The spondee can everywhere stand for the anapaest. Spondees are especially crowded together, when the subject requires a grave, gloomy rhythm, as Aesch. Prometh. 1076 sqq.

Μὴ δῆτ', αὐταὶ δ' ὑμᾶς αὐτὰς,
Εἰδυῖαι γὰρ κοὐκ ἐξαίφνης
Οὐδὲ λαθραίως κ. τ. λ.

When the paroemiac receives the spondee in the place of the third anapaest, the close resembles that of the spondaic hexameter, and produces a similar effect, as Aesch. Agam. 366. Suppl. 8. Pers. 32.

Βέλος ἠλίθιον σκήψειεν.
Ψήφῳ πόλεως γνωσθεῖσαι.
Ἵππων τ' ἐλατὴρ Σωσθάνης.

Paroemiacs consisting of pure spondees occur in the freer anapaestic systems alone.

The proceleusmatic instead of the anapaest is not found in the tragedians, but in comic poets, especially in the first place of the dimeter, as Arist. Nub. 916.

Διὰ σὲ δὲ φοιτᾶν.

The dactyls can stand for the anapaest. Sometimes entire dimeters occur consisting of dactyls alone, as Aesch. Agam. 1553.

Κάππεσε, κάτθανε, καὶ καταθάψομεν.

Eur. Hippol. 1361.

Πρόσφορά μ' αἴρετε, σύντονα δ' ἕλκετε.
Τὸν κακοδαίμονα καὶ κατάρατον.

The dimeter with tragedians, especially Sophocles, rarely closes with a dactyl, if no dactyl precedes it, as Aesch. Suppl. 6.

Χθόνα σύγχορτον Συρίᾳ φεύγομεν.

An anapaest never follows a dactyl in the same dipody; in comic poets, however, this occurs sometimes, as Arist. Pac. 169.

Καὶ μύρον ἐπιχεῖς; ὡς ἦν τι πεσών.

The immediate succession of the two feet in different dipodies is rare in tragedians, as Eur. Elec. 1319.

Μητρὸς ὑφέξω. θάρσει· Παλλάδος
Ὁσίαν ἥξεις πόλιν· ἀλλ' ἀνέχου.

The paroemiac admits the dactyl in the first foot only, and even then seldom, as Aesch. Choeph. 379.

Παισὶ δὲ μᾶλλον γεγένηται.

With the paroemiac a sentence usually closes; hence an interpunction falls after it; sometimes, however, the sentence runs over into the following system, as Aesch. Suppl. 5.

Νείλου. δῖαν δὲ λιποῦσαι
Χθόνα σύγχορτον Συρίᾳ φεύγομεν.

It is not necessary that in antistrophic systems feet should correspond to feet, but series to series.

As an example of an anapaestic system take Aesch. Prom. 1080 sqq.

Καὶ μὴν ἔργῳ κοὐκ ἔτι μύθῳ
Χθὼν σεσάλευται·
Βρυχία δ' ἠχὼ παραμυκᾶται
Βροντῆς, ἕλικες δ' ἐκλάμπουσι
Στεροπῆς ζάπυροι,
Στρόμβοι δὲ κόνιν εἰλίσσουσι·
Σκιρτᾷ δ' ἀνέμων πνεύματα πάντων
Εἰς ἄλληλα
Στάσιν ἀντίπνουν ἀποδεικνύμενα·
Ξυντετάρακται δ' αἰθὴρ πόντῳ.
Τοιάδ' ἐπ' ἐμοὶ ῥιπὴ διόθεν
Τεύχουσα φόβον στείχει φανερῶς.
Ὦ μητρὸς ἐμῆς σέβας, ὦ πάντων
Αἰθὴρ κοινὸν φάος εἰλίσσων,
Ἐσορᾷς μ' ὡς ἔκδικα πάσχω.

The freer systems differ from those just described in this that the paroemiac occurs not only at the end but also in the beginning and middle, and is several times repeated. The diaeresis of the dimeter is frequently neglected. The proceleusmatic occurs frequently; in like manner spondees are accumulated, especially in the paroemiac, which frequently consists of nothing but spondees. In the paroemiac, not only the second but often, at the same time, the first and second foot may be a dactyl, as Eur. Hec. 99.

Πέμψατε, δαίμονες, ἱκετεύω.

The anapaest may follow the dactyl in the same dipody, as Eur. Troad. 194.

Τὰν παρὰ προθύροις φυλακὰν κατέχουσ'.

The close connection of the series is less strictly observed; hence the hiatus and anceps occur frequently. Other rhythms often interrupt or close the system. In Euripides the tripodia anap. cat., occurs often, frequently in spondees, as Eur. Ion. 908, 909.

Ὅς γ' ὀμφὰν κληροῖς
Πρὸς χρυσέους θάκους.

As an example take Eur. Ion. 859—922.

Ὦ ψυχὰ, πῶς σιγάσω;
Πῶς δὲ σκοτίας ἀναφήνω
Εὐνὰς, αἰδοῦς δ' ἀπολειφθῶ;

862—880 are strictly anapaestic systems:

Ὦ τᾶς ἑπταφθόγγου μέλπων
Κιθάρας ἐνοπὰν, ἅτ' ἀγραύλοις
Κέρασιν ἐν ἀψύχοις ἀχεῖ
Μουσᾶν ὕμνους εὐαχήτους,
Σοὶ μομφὰν, ὦ Λατοῦς παῖ,
Πρὸς τάνδ' αὐγὰν αὐδάσω.

Ἦλθές μοι χρυσῷ χαίταν
Μαρμαίρων, εὖτ' εἰς κόλπους
*Κρόκεα πέταλα φάρεσιν ἔδρεπον**
Ἀνθίζειν χρυσανταυγῆ.

Λευκοῖς δ' ἐμφὺς καρποῖσιν
Χειρῶν εἰς ἄντρου κοίτας
Κραυγὰν ὦ μᾶτέρ μ' αὐδῶσαν.

Θεὸς ὁμευνέτας ἆγες ἀναιδείᾳ (2 dochm.)
Κύπριδι χάριν πράσσων (tripod. anap. cat.)
Τίκτω δ' ἃ δύστανός σοι
Κοῦρον, τὸν φρίκᾳ ματρὸς
Εἰς εὐνὰν βάλλω τὰν σὰν,
Ἵνα με λέχεσι μέλεα μέλεος
Ἐζεύξω τὰν δύστανον.

---

* Either a tripodia anapaest. acat. in which the anapaest has the form of the proceleusmatic:

˘˘˘˘ ˘˘˘˘ ˘˘˘˘

or a tetrapodia troch. acat.

–˘˘˘ –˘˘˘ –˘˘˘ –˘˘˘

Compare V. 900.

Οἴμοι μοι· καὶ νῦν ἔρρει
Πτανοῖς ἁρπασθεὶς θοίνα
Παῖς μοι καὶ σὸς
Τλάμων, σὺ δὲ κιθάρᾳ κλάζεις
Παιᾶνας μέλπων.

Ὢ ἢ, τὸν Λατοῦς αὐδῶ,
Ὃς γ' ὀμφὰν κληροῖς
Πρὸς χρυσέους θάκους
Καὶ γαίας μεσσήρεις ἕδρας,
Εἰς οὗς αὐδὰν καρύξω.

Ἰὼ
Κακὸς εὐνάτωρ,
Ὃς τῷ μὲν ἐμῷ νυμφεύτᾳ
Χάριν οὐ προλαβὼν
Παῖδ' εἰς οἴκους οἰκίζεις.
Ὁ δ' ἐμὸς γενέτας
Καὶ σός γ' ἀμαθὴς οἰωνοῖς
Ἐρρέι συλαθεὶς οἰκεῖα
Σπάργανα ματέρος ἐξαλλάξας.
Μισεῖ σ' ἁ Δᾶλος καὶ δάφνας
Ἔρνεα φοίνικα παρ' ἁβροκόμαν,
Ἔνθα λοχεύματα σέμν' ἐλοχεύσατο
Λατὼ Δίοισί σε καρποῖς.

The Roman dramatists, also, had anapaestic systems. The older tragedians followed pretty faithfully the Greek models, although they seem to have cared less for the connection of the series, whence the hiatus and anceps in the system. An anapaest could also follow a dactyl in the same dipody, as Attius Philoct. in Cic. Tusc. II. 7.

Jam jam absumor, conficit animam.

The diaeresis is not always observed. As an example take Enn. Nipt. in Cic. Tusc. II. 21.

Retinete! tenete, opprimit ulcus.
Nudate! heu miserum me, excrucior!
Operite! abscedite jam jam!

Mittite! nam attrectatu et quassu
Saevum amplificatis dolorem!

Seneca, who frequently has anapaestic systems in his tragedies, treats them as asynartete; whence the hiatus and anceps occur frequently at the end of the dimeter. He does not know the use of the paroemiac. The dimeters are frequently interrupted by a monometer. As example take Oed. V. 2.

Fatis agimur, cedite fatis.
Non sollicitae possunt curae
Mutare rati stamina fusi.
Quidquid patimur mortale genus,
Quidquid facimus, venit ex alto,
Servatque suae decreta colus
Lachesis dura revoluta manu.
Omnia certo tramite vadunt, etc.

Plautus, among the comic poets, has frequently anapaestic systems which he treats very freely. Several paroemiacs often follow which he frequently forms with spondees. As example take Stich. II. 1. 37 sqq.

Aperite atque approperate, fores
Facite ut pateant! removete moram!
Nimis haec res sine cura geritur.
Vide, quam dudum hic asto et pulto!
Somnon' operam datis? experiar
Fores, an cubiti, an pedes plus valeant.
Nimis vellem hae fores herum fugissent!
Ea causa, ut haberent malum magnum.
Defessus sum pultando,
Hoc est postremum vobis.
G. Ibo, atque hunc compellabo.
Salvus sis! D. Et tu salve.

III. Systems of the Paeonian kind.

A. Cretic Systems.

The cretics are united into systems, the feet being usually joined two by two, although sometimes there is a monometer over. Such systems were frequently used by lyric (Bacchylides) and dramatic poets. With the latter, especially the comic poets, the cretic appears frequently as a first or

fourth paeon, or altogether resolved into shorts. Cretic systems have no fixed close. They occur usually in trochaic and iambic measures. It is not necessary in antistrophic poems that like feet should correspond. As examples take the following systems:

Lyric poets. Bacchylides:

Οὐχ ἕδρας ἔργον οὐδ'
Ἀμβολᾶς, ἀλλὰ χρυ-
σαιγίδος Ἰτωνίας
Χρὴ παρ' εὐδαίδαλον
Ναὸν ἐλ- ⏑ ⏑ –
θόντας ἁβρόν τι δεῖξαι (– ⏑ – – ⏑ – ⏑).

Dramatists. Aesch. Suppl. 418—422; 423—427.

στρ. *Φρόντισον*
Καὶ γενοῦ πανδίκως
Εὐσεβὴς πρόξενος,
Τὰν φυγάδα μὴ προδῷς,
Τὰν ἔκαθεν ἐκβολαῖς
Δυσθέοις ὀρμέναν.

ἀντ. *Μηδ' ἴδῃς*
Μ' ἐξ ἑδρᾶν πολυθέων
Ῥυσιασθεῖσαν, ὦ
Πᾶν κράτος ἔχων χθονός.
Γνῶθι δ' ὕβριν ἀνέρων,
Καὶ φύλαξαι κότον.

Arist. Equit. 303—313; 382—390.

στρ. *Ὦ μιαρὲ καὶ βδελυρέ*
Καὶ κατακεκρᾶκτα, τοῦ
Σοῦ θράσους
Πᾶσα μὲν γῆ πλέα,
Πᾶσα δ' ἐκκλησία,
Καὶ τέλη καὶ γραφαὶ
Καὶ δικαστήρι', ὦ

Βορβοροτάραξι καὶ
Τὴν πόλιν ἅπασαν ἡ-
μῶν ἀνατετυρβακὼς,
Ὅστις ἡμῶν τὰς Ἀθήνας ἐκκεκώφηκας βοῶν,
Κἀπὸ τῶν πετρῶν ἄνωθεν τοὺς φόρους θυννοσκοπῶν.

ἀντ. *Ἦν ἄρα πυρός γ᾽ ἕτερα*
Θερμότερα, καὶ λόγων
Ἐν πόλει
Τῶν ἀναιδῶν ἀναι-
δέστεροι καὶ τὸ πρᾶγμ᾽
Ἦν ἄρ᾽ οὐ φαῦλον ὧδ᾽
* * * *Ἀλλ᾽ ἔπιθι καὶ στρόβει,*
Μηδὲν ὀλίγον ποίει.
Νῦν γὰρ ἔχεται μέσος·
Ὡς ἐὰν νυνὶ μαλάξῃς αὐτὸν ἐν τῇ προσβολῇ,
Ἁλιὸν εὑρήσεις· ἐγὼ γὰρ τοὺς τρόπους ἐπίσταμαι.

B. Dochmiac Systems.

The dochmiac systems are very frequent in the Greek dramatists. They are the form for the expression of the greatest excitement of the mind, disquiet, terror, anguish. Two dochmii are usually joined, and often there is one over. The dochmii are all closely joined together, whence neither hiatus nor anceps is allowed in the middle of the systems. Both, however, occur under the following conditions:

(1) In interjections: ἔ ἔ, ἰὼ ἰώ, ἰδοὺ ἰδού and the like.

(2) In addresses, as Eur. Herc. fur. 876.

Σὸν ἄνθος, πόλις, ὁ Διὸς ἔκγονος,

(3) In repeating a word, as Soph. Ant. 1322, 1319.

Ἄγετέ μ᾽ ὅτι τάχος, ἄγετέ μ᾽ ἐκποδών.
Ἐγὼ γὰρ σ᾽ ἐγὼ ἔκανον, ὦ μέλεος.

(4) In the change of persons, as Eur. Hippol. 571.

A. *Τίνα θροεῖς αὐδάν; τίνα βοᾷς λόγον;*
B. *Ἔνεπε τίς φοβεῖ σε φήμα, γύναι;*

In many of these cases, where the hiatus or anceps occurs,

a system may also be closed; and this must be done when in other cases a hiatus or anceps occurs, as Aesch. Choeph. 935—937; 946—948.

στρ. Ἔμολε μὲν δίκα, Πριαμίδαις χρόνῳ βαρύδικος ποινά,
Ἔμολε δ' ἐς δόμον τὸν Ἀγαμέμνονος.

ἀντ. Ἔμολε δ' ᾇ μέλει κρυπταδίου μάχας, δολιόφρων ποινά.
Ἔθιγε δὴ μάχᾳ χερὸς ἐτήτυμος.

Like forms do not always correspond in antistrophic systems.

As an example of purely dochmiac systems take Aesch. Suppl. 392—396; 402—406.

στρ. Μή τί ποτ' οὖν γενοίμαν ὑποχείριος
Κράτεσιν ἀρσένων. ὕπαστρον δέ τοι
Μῆχαρ ὁρίζομαι γάμου δύσφρονος
Φυγᾷ. ξύμμαχον δ' ἑλόμενος δίκαν
Κρῖνε σέβας τὸ πρὸς θεῶν, (–˘˘–˘–˘–)

ἀντ. Ἀμφοτέρους ὁμαίμων τάδ' ἐπισκοπεῖ
Ζεὺς ἑτεροῤῥέπης, νέμων εἰκότως
Ἄδικα μὲν κακοῖς, ὅσια δ' ἐννόμοις.
Τί τῶνδ' ἐξ ἴσου ῥεπομένων μεταλ-
γεῖς τὸ δίκαιον ἔρξαι.

Arist. Acharn. 358—365; 385—392.

στρ. Τί οὖν οὐ λέγεις ἐπίξηνον ἐξ-
ενεγκὼν θύραζ'
Ὅ τι ποτ', ὦ σχέτλιε, τὸ μέγα τοῦτ' ἔχεις;
Πάνυ γὰρ ἔμεγε πόθος ὅ τι φρονεῖς ἔχει.
Ἀλλ' ἥπερ αὐτὸς τὴν δίκην διωρίσω,
Θεὶς δεῦρο τοὐπίξηνον ἐγχείρει λέγειν.

ἀντ. Τί ταῦτα στρέφει τεχνάζεις τε καὶ
Πορίζεις τριβάς;
Λαβὲ δ' ἐμοῦ γ' ἕνεκα παρ' Ἱερωνύμου
Σκοτοδασυπυκνότριχά τιν' Ἄϊδος κυνῆν·
Εἶτ' ἐξάνοιγε μηχανὰς τὰς Σισύφου,
Ὡς σκῆψιν ἀγὼν οὗτος οὐκ εἰσδέξεται.

C. Bacchic Systems.

Varro, *περὶ ἐξαγωγῆς*, in Non. 336, seems to have repeated bacchii by systems:

> Quaenám te esse dícam, feră qui manú corporís fervidós fortium áperis lacús sanguinís, teque vita levás ferreo énse?

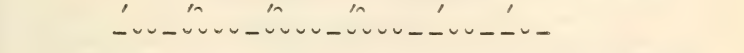
and perhaps also Plautus.

IV. Systems of the Choriambic-ionic kind.

A. Choriambic Systems.

Choriambs in systems are repeated two by two: sometimes, however, there is a monometer over. These systems occur in lyric and dramatic poets, often among other rhythms. Frequently the iambic dipody corresponds to the choriamb. Choriambic series with a logaoedic termination are used as a close. Resolutions occur sometimes in the choriamb, as in the iambic dipody.

Examples: Pind. Fragm. Dithyr. III. 10.



Τὸν Βρόμιον τὸν Ἐριβόαν τε καλέομεν. γόνον ὑπάτων μὲν πατέρων μελπέμεν.

Aesch. Sept. c. Theb. 918—921; 930—933.

στρ. *Λαϊόφρων, οὐ φιλογα-*
θὴς, ἐτύμως δακρυχέων
Ἐκ φρενὸς, ἃ κλαιομένας
Μου μινύθει
Τοῖνδε δυοῖν ἀνάκτοιν.

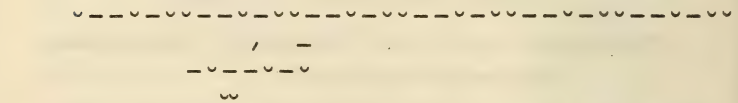
ἀντ. *Παῖδα τὸν αὑτᾶς πόσιν αὐ-*
τᾷ θεμένα τούσδ' ἔτεχ', οἱ δ'
Ὧδ' ἐτελεύτασαν ὑπ' ἀλ-
λαλοφόνοις
Χερσὶν ὁμοσπόροισιν.

Arist. Acharn. 1150—1155; 1161—1167.

στρ. Ἀντίμαχον τὸν Ψακάδος
Τὸν ξυγγραφῆ,
Τὸν μελέων ποιητὴν,
Ὡς μὲν ἁπλῷ λόγῳ κακῶς
Ἐξολέσειεν ὁ Ζεύς·
Ὅς γ' ἐμὲ τὸν τλήμονα Δή-
ναια χορη-
γῶν ἀπέκλεισ' ἄδειπνον.

ἀντ. Τοῦτο μὲν αὐτῷ κακὸν ἕν·
κᾆθ' ἕτερον
Νυκτερινὸν γένοιτο.
Ἡπιαλῶν γὰρ οἰκαδ' ἐξ
Ἱππασίας βαδίζων,
Εἶτα κατάξειέ τις αὐ-
τοῦ μεθύων
Τῆς κεφαλῆς Ὀρέστης.

Pindar repeats in Isthm. VII. 5, the choriamb with the basis in the manner of a system:



Ἀέθλων ὅτι κράτος ἐξεῦρε. τῷ καὶ ἐγὼ, καίπερ
Ἀχνύμενος θυμὸν, αἰτέομαι χρυσέαν καλέσαι
Μοῖσαν. ἐκ μεγάλων δὲ πενθέων λυθέντες.

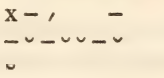
B. Glyconic Systems.

The Glyconic systems were frequently used by the lyric and dramatic poets. We distinguish the Glyconic systems as pure and polyschematist.

(a) *Pure Glyconic Systems.*

In these the Glyconic always appears in the original form

and the polyschematist is never used as the corresponding form. The closing iamb is always preserved pure. The Pherecratean forms the close of the systems:



The basis is but seldom trisyllabic, never a pyrrhic.

Such sytems were employed by the Ionian lyric poets, as Anacreon:

Γουνοῦμαί σ' ἐλαφηβόλε,
Ξανθὴ παῖ Διὸς, ἀγρίων
Δέσποιν' Ἄρτεμι θηρῶν.

Ἵκου νῦν ἐπὶ Ληθαίου
Δίνησι· θρεοκαρδίων
Ἀνδρῶν ἐγκαθόρα πόλιν
Χαίρουσ'· οὐ γαρ ἀνημέρους
Ποιμαίνεις πολιήτας.

Ὦ παῖ παρθένιον βλέπων
Δίζημαί σε, σὺ δ' οὐ κλύεις
Οὐκ εἰδὼς, ὅτι τῆς ἐμῆς
Ψυχῆς ἡνιοχεύεις.

Commonly three or four Glyconics, with a Pherecratean as a close, form a strophe. So in Catullus Carm. XXXIV.

Dianae sumus in fide
Puellae et pueri integri:
Dianam, pueri integri
Puellaeque, canamus.

and Carm. XLI.

Collis o Heliconei
Cultor, Uraniae genus,
Qui rapis teneram ad virum
Virginem, o Hymenaee Hymen,
Hymen o Hymenaee.

In Carm. XXXIV, besides the trochee and spondee, he uses the iamb also for a basis; in Carm. LXI, the trochee is for the most part the basis, more rarely the spondee, the iamb never.

In V. 25, the two shorts in the Pherecratean are contracted :

Nutriunt humore.

Versus hypermetri sometimes occur as Carm. XXXIV. 11; 22.

Saltuumque reconditorum,
Amniumque sonantum.

Sancta nomine, Romulique
Ancique, ut solita es, bona.

Carm. LXI. 115, 135, 140, 184.

Flammeum video venire.
Ite, concinite in modum.

Unguentate glabris marite
Abstinere, sed abstine.

Sola cognita; sed marito
Ista non eadem licent.

Jam licet venias, marite.
Uxor in thalamo est tibi.

V. 81 and 82 must be read :

Flere desine, non tibi, Au-
runculeja, periculum est.

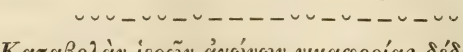
Once in Carm. LXI. the last syllable of the Glyconic is anceps, V. 46.

Quis deus magis ah magis
Est petendus amantibus?

And once the hiatus occurs, V. 186.

Uxor in thalamo est tibi
Ore floridulo nitens.

The Dorian lyric poets have indeed no independent Glyconic systems, but sometimes Glyconics and Pherecrateans, combined systematically, form parts of strophes, as Pind. Nem. II. 4.



Καταβολὰν ἱερῶν ἀγώνων νικαφορίας δέδεκται πρώταν Νεμεαίου.

The dramatists likewise have Glyconic systems, as Soph. Philoct. 169—172; 180—183.

στρ. Οἰκτείρω νιν ἔγωγ', ὅπως,
Μή του κηδομένου βροτῶν
Μηδὲ σύντροφον ὅμμ' ἔχων,
Δύστανος μόνος ἀεί.

ἀντ. Οὗτος πρωτογόνων ἴσως
Οἴκων οὐδενὸς ὕστερος,
Πάντων ἄμμορος ἐν βίῳ
Κεῖται μοῦνος ἀπ' ἄλλων.

Arist. Equit. 973—984; 985—996.

στρ. Ἥδιστον φάος ἡμέρας
Ἔσται τοῖσι παροῦσι πᾶ-
σιν καὶ τοῖς ἀφικνουμένοις,
Ἢν Κλέων ἀπόληται.

Καίτοι πρεσβυτέρων τινῶν
Οἷων ἀργαλεωτάτων
Ἐν τῷ δείγματι τῶν δικῶν
Ἤκουσ' ἀντιλεγόντων,

Ὡς εἰ μὴ 'γένεθ' οὗτος ἐν
Τῇ πόλει μέγας, οὐκ ἂν ἦ-
στην σκεύη δύο χρησίμω,
Λοίδυξ οὐδὲ τορύνη.

ἀντ. Ἀλλὰ καὶ τόδ' ἔγωγε θαυ-
μάζω τῆς ὑομουσίας
Αὐτοῦ· φασὶ γὰρ αὐτὸν οἱ
Παῖδες οἱ ξυνεφοίτων

Τὴν Δωριστὶ μόνην ἐναρ-
μόττεσθαι θαμὰ τὴν λύραν,
Ἄλλην δ' οὐκ ἐθέλειν λαβεῖν·
Κᾆτα τὸν κιθαριστὴν

Ὀργισθέντ᾽ ἀπάγειν κελεύειν, ὡς ἁρμονίαν ὁ παῖς
Οὗτος οὐ δύναται μαθεῖν
Ἣν μὴ Δωροδοκηστί.

Seneca in his tragedies combines Glyconics together in the asynartete way, and has often a molossus for a choriamb, as Oed. IV. Chor. 882.

Fata si liceat mihi
Fingere arbitrio meo,
Temperem Zephyro levi
Vela, ne pressae gravi
Spiritu antennae tremant.

The Pherecratean occurs indeed sometimes among Glyconics, but does not form the closing rhythm.

Also Pherecrateans sometimes are repeated by themselves systematically, as Anacr. Carm. XXX. (*ιθ΄*).

Αἱ Μοῦσαι τὸν Ἔρωτα
Δήσασαι στεφάνοισι
Τῷ Κάλλει παρέδωκαν.
Καὶ νῦν ἡ Κυθέρεια
Ζητεῖ λύτρα φέρουσα
Λύσασθαι τὸν Ἔρωτα.

Κἂν λύσῃ δέ τις αὐτὸν,
Οὐκ ἔξεισι, μενεῖ δέ·
Δουλεύειν δεδίδακται.

Aesch. Sept. c. Th. 295—300; 312—317.

στρ. *Τοὶ μὲν γὰρ ποτὶ πύργους*
Πανδημεὶ πανομιλεὶ
Στείχουσιν· τί γένωμαι;
Τοὶ δ᾽ ἐπ᾽ ἀμφιβόλοισιν
Ἰάπτουσι πολίταις
Χερμάδ᾽ ὀκριόεσσαν.

ἀντ. *Πρὸς τάδ, ὦ πολιοῦχοι*
Θεοὶ, τοῖσι μὲν ἔξω

Πύργων ἀνδρολέτειραν
Καὶ τὰν ῥίψοπλον ἄταν
Ἐμβαλόντες ἄροισθε
Κῦδος, τοῖς δὲ πολίταις.

A kind of Glyconic is often found repeated, which has an anacrusis instead of the basis:

– ´ ⏑
⏑ – ⏑ ⏑ – ⏑ –

– ´ –
As a close ⏑ – ⏑ ⏑ – ⏑ is given to it, as Arist. Equit. 1111—1130; 1131—1150.

στρ. *Ὦ Δῆμε, καλήν γ' ἔχεις*
Ἀρχὴν, ὅτε πάντες ἄν-
θρωποι δεδίασί σ' ὥσ-
περ ἄνδρα τύραννον.

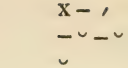
Ἀλλ' εὐπαράγωγος εἶ,
Θωπευόμενός τε χαί-
ρεις κἀξαπατώμενος,
Πρὸς τόν τε λέγοντ' ἀεὶ
Κέχηνας· ὁ νοῦς δέ σου
Παρὼν ἀποδημεῖ.

ἀντ. *Νοῦς οὐκ ἔνι ταῖς κόμαις*
Ὑμῶν, ὅτε μ' οὐ φρονεῖν
Νομίζετ'· ἐγὼ δ' ἑκὼν
Ταῦτ' ἠλιθιάζω.

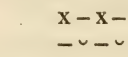
Αὐτός τε γὰρ ἥδομαι
Βρύλλων τὸ καθ' ἡμέραν,
Κλέπτοντά τε βούλομαι
Τρέφειν ἕνα προστάτην·
Τοῦτον δ', ὅταν ᾖ πλέως,
Ἄρας ἐπάταξα.

(b) *Polyschematist Glyconic Systems.*

The polyschematist Glyconic systems have not only a greater variety of measure in the basis, but the closing iamb of the Glyconic also may be converted into a spondee:



and the polyschematist form:



be exchanged with the original form. In antistrophic poems, the polyschematist sometimes corresponds to the original form, and the reverse. The Pherecratean does not always form the close, but frequently another rhythm. Frequently other rhythms, more or less like the Glyconic, longer or shorter, are intermingled.

The Aeolian lyric poets appear to have employed such systems. Hephaestion cites some polyschematist forms, which were used by Corinna:

Καλὰ γέροια εἰσαμένα
Ταναγρίδεσσι λευκοπέπλοις·
Μέγα δ' ἐμὴ γέγαθε πόλις
Λιγουροκωτίλης ἐνοπῆς.

In the dramatists, either the polyschematist form occurs alone, or intermingled with the original, as Pherecrates in Photius:

Τοῖς δὲ τριτοῖς
Τοῖς νυνὶ κρίνουσι λέγω
Μὴ 'πιορκεῖν, μὴ δ' ἀδίκως
Κρίνειν, ἦ, νὴ τὸν Φίλιον,
Μῦθον εἰς ὑμᾶς ἕτερον
Φιλοκράτης λέξει, πολὺ τού-
του κακηγοριστότερον.

Arist. Vesp. 1450—1461; 1462—1473.

στρ. *Ζηλῶ γε τῆς εὐτυχίας*

Τὸν πρέσβυν, οἳ μετέστη (– – ⏑ – ⏑ – –)

Ξηρῶν τρόπων καὶ βιοτῆς·
Ἕτερα δὲ νῦν ἀντιμαθὼν
⏑ *Ἦ μέγα πείσεταί τι* (⏑ – ⏑ ⏑ – ⏑ – ⏑)

Ἐπὶ τὸ τρυφῶν καὶ μαλακόν.
Τάχα δ' ἂν ἴσως οὐκ ἐθέλοι.
Τὸ γὰρ ἀποστῆναι χαλεπὸν
Φύσεος, ἣν ἔχοι τις ἀεί.
Καίτοι πολλοὶ ταῦτ' ἔπαθον·
Ξυνόντες γνώμαις ἑτέρων
Μετεβάλλοντο τοὺς τρόπους. (⏑⏑ – – ⏑ – ⏑ –)

ἀντ. *Πολλοῦ δ' ἐπαίνου παρ' ἐμοὶ*
Καὶ τοῖσιν εὖ φρονοῦσιν

Τυχὼν ἄπεισιν διὰ τὴν
Φιλοπατρίαν καὶ σοφίαν
Ὁ παῖς ὁ Φιλοκλέωνος.

Οὐδενὶ γὰρ οὕτως ἀγανῷ
Ξυνεγενόμην, οὐδὲ τρόποις
Ἐπεμάνην, οὐδ' ἐξεχύθην.
Τί γὰρ ἐκεῖνος ἀντιλέγων
Οὐ κρείττων ἦν, βουλόμενος
Τὸν φύσαντα σεμνοτέροις
Κατακοσμῆσαι πράγμασι;

Eur. Phoen. 202—213; 214—225.

στρ. *Τύριον οἶδμα λιποῦσ' ἔβαν* (1)*
Ἀκροθίνια Λοξίᾳ (1)
Φοινίσσας ἀπὸ νάσου
x – ⏑
Φοίβῳ δούλα μελάθρων (– – ⏑ – ⏑ ⏑ –)
Ἵν' ὑπὸ δειράσι νιφοβόλοις (1)
Παρνασοῦ κατενάσθη,

Ἰόνιον κατὰ πόντον ἐλά- (1)
τᾳ πλεύσασα περιῤῥύτων (1)
Ὑπὲρ ἀκαρπίστων πεδίων (2)
Σικελίας Ζεφύρου πνοαῖς (1)

* The numeral 1 denotes the original form, 2 the polyschematist.

Ἱππεύσαντος, ἐν οὐρανῷ (1)
Κάλλιστον κελάδημα,

ἀντ. Πόλεος ἐκπροκριθεῖσ' ἐμᾶς (1)
Καλλιστεύματα Λοξίᾳ· (1)
Καδμείων δ' ἕμολον γᾶν,

Κλεινῶν Ἀγηνοριδᾶν
Ὁμογενεῖς ἐπὶ Λαΐου (1)
Πεμφθεῖς' ἐνθάδε πύργους.

Ἴσα δ' ἀγάλμασι χρυσοτεύ- (1)
κτοις Φοίβῳ λάτρις γενόμαν. (2)
Ἔτι δὲ Κασταλίας ὕδωρ (1)
Ἐπιμένει με κόμας ἐμὰς (1)
Λεῦσαι, παρθένιον χλιδὰν, (1)
Φοιβείαισι λατρείαις.

ἐπῳδ. Ὦ λάμπουσα πέτρα πυρὸς (1)
Δικόρυφον σέλας ὑπὲρ ἄκρων (1)
Βακχείων, Διονύσου
Οἵνα θ', ἃ καθαμέριον (2)
Στάζεις τὸν πολύκαρπον

Οἰνάνθας ἰεῖσα βότρυν, (2)
Ζάθεά τ' ἄντρα δράκοντος, οὗ- (1)
ρειαί τε σκοπιαὶ θεῶν (1)
Νιφόβολόν τ' ὄρος ἱερὸν, εἱ- (1)
λίσσων ἀθανάτας θεοῦ (1)
Χορὸς γενοίμαν ἄφοβος (2)
Παρὰ μεσόμφαλα γύαλα Φοί- (1)
βου Λίρκαν προλιποῦσα.

Arist. Ran. 1320—1328.

Οἰνάνθας γάνος ἀμπέλου, (1)
Βότρυος ἕλικα παυσίπονον. (2)
Περίβαλλ', ὦ τέκνον, ὠλένας. (1)
Ὁρᾷς τὸν πόδα τοῦτον ;—ὁρῶ.—(2)

Τί δαί; τοῦτον ὁρᾷς;—ὁρω.—(1)
Τοιαντί μέντοι σὺ ποιῶν (2)
Τολμᾷς τἀμὰ μέλη ψέγειν, (1)
Ἀνὰ τὸ δωδεκαμήχανον (1)
Κυρήνης μελοποιῶν;

C. Ionic Systems.

Ionici a minore are combined into systems. The ionic systems are divided into pure and polyschematist.

(a) *Pure Ionic Systems.*

They were used by the Aeolian lyric poets, and by the tragedians. Among the lyric poets, Alcaeus had such systems. Hephaestion cites as an example:

Ἐμὲ δειλὰν, ἐμὲ πασᾶν κακοτάτων πεδέχοισαν,

and remarks that every ten feet should have formed a strophe; hence such a system is called a Decapodia Alcaica. Of this kind is also Horat. Carm. III. 12. It consists of four such systems, which form as many strophes:

Miserarum est neque amori dare ludum neque dulci
Mala vino lavere aut exanimari metuentes
Patruae verbera linguae.

Tibi qualum Cythereae puer ales, tibi telas
Operosaeque Minervae studium aufert, Neobule,
Liparaei nitor Hebri.

Simul unctos Tiberinis humeros lavit in undis,
Eques ipso melior Bellerophonte, neque pugno
Neque segni pede victus;

Catus idem per apertum fugientes agitato
Grege cervos jaculari, et celer alto latitantem
Fruticeto excipere aprum.

The Greek tragedians had similar systems, as Aesch. Pers. 65—70; 73—78.

στρ. Πεπέρακεν μὲν ὁ περσέπτολις ἤδη βασίλειος
Στρατὸς εἰς ἀντίπορον γείτονα χώραν; λινοδέσμῳ
Σχεδίᾳ πορθμὸν ἀμείψας.

ἀντ. Πολυάνδρου δ᾽ Ἀσίας θούριος ἄρχων ἐπὶ πᾶσαν
Χθόνα ποιμανόριον θεῖον ἐλαύνει διχόθην, πε-
ζονόμοις ἔκ τε θαλάσσης.

Euripides sometimes resolves the arsis and contracts the thesis, as Eur. Bacch. 78—82; 95—99.

στρ. Τά τε ματρὸς μεγάλας ὄργια Κυβέλας θεμιτεύων,
Ἀνὰ θύρσον τε τινάσσων κισσῷ τε στεφανωθεὶς
Διόνυσον θεραπεύει.
ἀντ. Λοχίοις δ᾽ αὐτίκα νιν δέξατο θαλάμοις Κρονίδας Ζεύς·
Κατὰ μηρῷ δὲ καλύψας χρυσέαισιν συνερείδει
Περόναις κρυπτὸν ἀφ᾽ Ἥρας.

(b) *Polyschematist Ionic Systems.*

In these systems pure forms alternate with polyschematist and broken ones. Commonly two ionics belong together. In antistrophic poems, sometimes different forms correspond to each other. Such systems often begin or end with other rhythms. Many Anacreontic poems may be regarded as such systems. The dramatists also used these systems, as Aesch. Prometh. 397—405; 406—414.

στρ. Στένω σε τᾶς οὐλομένας τύχας, Προμηθεῦ,
Δακρυσίστακτον δ᾽ ἀπ᾽ ὄσσων
Ῥαδινῶν λει-
βομένα ῥέος παρειὰν
Νοτίοις ἔτεγξα παγαῖς
Ἀμέγαρτα γὰρ τάδε Ζεὺς
Ἰδίοις νόμοις κρατύνων
Ὑπερήφανον θεοῖσιν
Τοῖσι πάρος δείκνυσιν αἰχμάν.
ἀντ. Πρόπασα δ᾽ ἤδη στονόεν λέλακε χώρα,
Μεγαλοσχήμονά τ᾽ ἀρχαι-
οπρεπῆ —.
⏑ ⏑ – στένουσι τὰν σὰν
Ξυνομαιμόνων τε τιμὰν,
Ὁπόσοι τ᾽ ἔποικον ἁγνᾶς
Ἀσίας ἔδος νέμονται;

Μεγαλοστόνοισι σοῖσι
Πήμασι συγκάμνουσι θνητοί.

Eur. Cyclop. 495—502; 503—510; 511—518.

στρ. ά *Μακάριος ὃς εὐιάζει*
Βοτρύων φίλαισι πηγαῖς
Ἐπὶ κῶμον ἐκπετασθεὶς,
Φίλον ἄνδρ' ὑπαγκαλίζων,
Ἐπὶ δεμνίοις τε ξανθὸν
Χλιδανῆς ἔχων ἑταίρας
Μυρόχριστος λιπαρὸν βό-
στρυχον, αὐδᾷ δὲ, θύραν τίς οἴξει μοι;

στρ. β' *Παπαπᾶ, πλέως μὲν οἴνου,*
Γάνυμαι δὲ δαιτὸς ἥβης,
Σκάφος ὁλκὰς ὡς γεμισθεὶς
Ποτὶ σέλμα γαστρὸς ἄκρας.
Ὑπάγει μ' ὁ χόρτος εὔφρων
Ἐπὶ κῶμον ἦρος ὥραις,
Ἐπὶ Κύκλωπας ἀδελφούς.
Φέρε μοι, ξεῖνε, φέρ' ἀσκὸν ἔνδος μοι.

στρ. γ' *Καλὸν ὄμμασιν δεδορκὼς*
Καλὸν ἐκπερᾷ μελάθων.
˘ ˘ – φιλεῖ τις ἡμᾶς.
Λύχνα δ' ἀμμένει δαΐα σὸν
Χρόα, χὼς τέρεινα νύμφα
Δροσερῶν ἔσωθεν ἄντρων,
Στεφάνων δ' οὐ μία χροιὰ
Περὶ σὸν κρᾶτα τάχ' ἐξομιλήσει.

Arist. Vesp. 291—298; 305—311.

στρ. *Ἐθελήσεις τί μοι οὖν, ὦ*
Πάτερ, ἤν σού τι δεηθῶ;—
Πάνυ γ', ὦ παιδίον. ἀλλ' εἰ-
πὲ τί βούλει με πρίασθαι
Καλὸν; οἶμαι δέ σ' ἐρεῖν ἀ-
στραγάλους δήπουθεν, ὦ παῖ.—

Μὰ Δί', ἀλλ' ἰσχάδας, ὦ παπ-
πία· ἥδιον γάρ.—οὐκ ἂν
Μὰ Δί', εἰ κρέμαισθέ γ' ὑμεῖς.

ἀντ. *Ἄγε νῦν, ὦ πάτερ, ἢν μὴ*
Τὸ δικαστήριον ἄρχων
Καθίσῃ νῦν, πόθεν ὠνη-
σόμεθ' ἄριστον; ἔχεις ἐλ-
πίδα χρηστήν τινα νῷν ἢ
Πόρον Ἑλλὰς ἱρὸν εἰπεῖν;—
Ἀπαπαῖ, φεῦ, ἀπαπαῖ, φεῦ,
Μὰ Δί' οὐκ ἔγωγε νῷν οἶδ'
Ὁπόθεν γε δεῖπνον ἔσται.

CHAPTER IV.

STROPHIC COMPOSITION.

By strophes we understand a combination of verses, which are repeated in the same order (P. 1. c. 9. p. 35). The smallest strophe is the *distich*. Also systems may at the same time be regarded as strophes. But we treat here of the strophes properly so called, as they were used by the Ionian and Aeolian poets and among the Romans, especially by Catullus and Horace. They differ from the verses used by the line in that they consist of more than two, commonly of four verses; and from system, in that they are not necessarily required to be composed of similar parts, and when this is the case their parts do not intimately cohere; hence at the end of every principal part or verse, the hiatus and the anceps are unconditionally allowed.

Every strophe forms a whole; hence the rhythms of which it is composed must have a common character, and itself a satisfactory close. All strophes are not alike perfect. The Aeolian structure of the strophe attained the highest perfection in the Alcaic strophe.

The bucolic songs in some of the poems of Theocritus (Idyll. I. 64—145; II. 17—135) and those of Virgil, (Ecl. VIII. 17—61, 64—109); in Catullus Carm. LXII and LXIV,

Pervigilium Veneris, and others may be regarded as a kind of strophe, that is, several verses are separated from each other by a burden or refrain. The number of verses thus separated is not always entirely the same, but an approximation only to equality between the strophes is looked to.

Strophes are also divided according to the rhythm which predominates in them.

I. Strophes of the double kind.

A. Trochaic Strophes.

1. ´ – ´ –
– ⏑ – ⏑ – ⏑ – ⏑ three times.
´ – ´ ⏑
– ⏑ – ⏑ – ⏑ –

Anacreon:

Πῶλε Θρηϊκίη, τί δή με
Λοξὸν ὄμμασι βλέπουσα
Νηλεῶς φεύγεις, δοκέεις δὲ
Μ' οὐδὲν εἰδέναι σοφόν;

Ἴσθι τοι, καλῶς μὲν ἄν σοι
Τὸν χαλινὸν ἐμβάλοιμι,
Ἡνίας δ' ἔχων στρέφοιμι
Ἀμφὶ τέρματα δρόμου.

Νῦν δὲ λειμῶνάς τε βόσκεαι,
Κοῦφά τε σκιρτῶσα παίζεις·
Δεξιὸν γὰρ ἱπποπείρην
Οὐκ ἔχεις ἐπεμβάτην.

(2) ´ – – –
– ⏑ – ⏑ – ⏑ – ⏑ five times.
´ – ´ ⏑
– ⏑ – ⏑ – ⏑ –

Timocreon:

Ὤφελέν σ' ὦ τυφλὲ Πλοῦτε
Μήτε γῆ μήτ' ἐν θαλάσσῃ
Μήτ' ἐν ἠπείρῳ φανῆναι,

Ἀλλὰ Τάρταρόν τε ναίειν
Καχέροντα· διὰ σὲ γὰρ πάντ'
Ἔστ' ἐν ἀνθρώποις κακά.

B. Iambic Strophes.

Here belong many Anacreontic poems, which are written in hemiambs. The end of the strophes indeed is not commonly marked rhythmically by a peculiar close, but the strophic structure is easily perceived by the sense and the interpunction. Thus Anacreon and his imitators formed strophes of 2, 3, 4, 5, 6, and more hemiambs. As an example take Anacr. Carm. XIII. (*ια'*).

Οἱ μὲν καλὴν Κυβήβην
Τὸν ἡμίθηλυν Ἄττιν
Ἐν οὔρεσιν βοῶντα
Λέγουσιν ἐκμανῆναι.

Οἱ δὲ Κλάρου παρ' ὄχθαις
Δαφνηφόροιο Φοίβου
Λάλον πιόντες ὕδωρ
Μεμηνότες βοῶσιν.

Ἐγὼ δὲ τοῦ Λυαίου
Καὶ τοῦ μύρου κορεσθεὶς
Καὶ τῆς ἐμῆς ἑταίρης
Θέλω θέλω μανῆναι.

Carm. XXXVIII. (*με'*) has a peculiar close:

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ five times.

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑

Ἐγὼ γέρων μέν εἰμι,
Νέων πλέον δὲ πίνω·
Κἂν μὲν δέῃ χορεύειν,
Σειληνὸν ἐν μέσοισι
Μιμούμενος χορεύσω,
Σκῆπτρον ἔχων τὸν ἀσκόν.

Ὁ δ' οὐδέν ἐστι νάρθηξ·
Ὁ μὲν θέλων μάχεσθαι,
Πάρεστι γὰρ, μαχέσθω.
Ἐμοὶ κύπελλον, ὦ παῖ,
Μελιχρὸν οἶνον ἡδὺν
Ἐγκεράσας φόρησον.

Carm. XXXV. (*νβ'*).

– ′ –
⏑ – ⏑ – ⏑ – ⏑ three times.

′ –
– ⏑ ⏑ – ⏑ – ⏑

Ὁ ταῦρος οὗτος, ὦ παῖ,
Ζεύς μοι δοκεῖ τις εἶναι,
Φέρει γὰρ ἀμφὶ νώτοις
Σιδονίην γυναῖκα.

Περᾷ δὲ πόντον εὐρὺν,
Τέμνει δὲ κῦμα χηλαῖς·
Οὐκ ἂν δὲ ταῦρος ἄλλος
Ἐξ ἀγέλης ἐλασθεὶς

Ἔπλευσε τὴν θάλασσαν,
Εἰ μὴ μόνος γ' ἐκεῖνος.
— — — — — —

Carm. XXVII. (*μζ'*).

– ′ –
⏑ – ⏑ – ⏑ – ⏑
⏑⏑

– ′ –
⏑ – ⏑ – ⏑ – ⏑

– ′ –
⏑ – ⏑ – ⏑ – ⏑

x ′
– – – ⏑ ⏑ – –

– ′ –
⏑ – ⏑ – ⏑ – ⏑
⏑⏑

Τοῦ Διὸς ὁ παῖς ὁ Βάκχος
Ὁ λυσίφρων Δυαῖος,
Ὅτ᾽ εἰς φρένας τὰς ἐμὰς
Εἰσέλθῃ μεθυδώτας,
Διδάσκομαι χορεύειν.

Ἔχω δὲ καί τι τερπνὸν,
Ὁ τᾶς μέθας ἐραστὰς,
Μετὰ κρότων μετ᾽ ᾠδᾶς.
Τέρπει καί μ᾽ Ἀφροδίτα
Καὶ πάλιν θέλω χορεύειν.

II. Strophes of the equal kind.

Dactylic Strophes.

1. ⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑
⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑
⏑ – ⏑ – ⏑ ⏑ – ⏑ – ⏑
⏑ – ⏑ – ⏑

Strophe Sapphica.

This strophe, often used by Sappho, Catullus, Horace and others consists of three series, to which a shorter one is added as a close. The three longer series consist of a logaoedic-dactylic rhythm (dactyl. logaoed. simplex dupliciter troch. acat.) to which a monomet. troch. is prefixed as an introduction. The close is an Adonius. The poets regard the single parts of this strophe sometimes as systematically connected series, sometimes as single verses. This is particularly true of the close, which was regarded as an epode of the third verse, and in the manner of asynartete verses, sometimes connected with the preceding verse, sometimes separated from it.

The Sapphic verse seems not to have had, among the Greeks, a fixed diaeresis or caesura. In Sappho there is commonly a diaeresis after the trochaic monometer, as,

Ποικιλόθρον', ἀθάνατ' Ἀφροδίτα.
Ἀλλὰ τυίδ' ἔλθ', αἴ ποκα κἀτέρωτα,

sometimes also the caesura after the long of the dactyl, as,

Ὤκεες στρουθοὶ, περὶ γᾶς μελαίνας.
Μαινόλᾳ θυμῷ, τίνα δ' αὖτε πείθω,

or after the first short of the same;

Αἶψα δ' ἐξίκοντο· τὺ δ', ὦ μάκαιρα.

In Horace the caesura is most usually after the long of the dactyl; and next to this the caesura after the first short of the dactyl, most frequently occurs.

Of Sappho, besides several fragments, two odes in this measure have been preserved: one by Dion. Halic. de comp. verb. c. 23, the other by Longin. *περὶ ὕψους* c. 10, the latter however is not entire. A portion of the latter was translated by Catullus, Carm. LI. The conclusion is sometimes joined to the preceding verse.

Πυκνὰ δινεῦντες πτέρ' ἀπ' ὠρανῶ αἰθέ-
ρος διὰ μέσσω.
Ἰσδάνει, καὶ πλασίον ἀδὺ φωνεύ-
σας ὑπακούει.

She only allowed herself the hiatus, as it seems, between the first and second or between the second and third verses, between which, however, an elision also might take place.

Catullus has this measure twice: Carm. XI. and LI. The trochaic monometer, in his poems, ends for the most part with the long, but sometimes also with the short, as XI. 6. 15; LI. 12.

Seu Sacas sagittiferosque Parthos.
Pauca nuntiate meae puellae.
Otium, Catulle, tibi molestum est.

In XI. 12, the close is joined with the preceding verse,

Gallicum Rhenum, horribiles et ultimosque Britannos.

Versus hypermetri are found XI. 19; 22.

Nullum amans vere, sed identidem omnium
Ilia rumpens.

Qui illius culpa cecidit, velut prati
Ultimi flos.

Horace uses the Sapphic strophe in 25 odes (I. 2, 10, 12, 20, 22, 25, 30, 32, 38. II. 2, 4, 6, 8, 10, 16. III. 8, 11, 14, 18, 20, 22, 27. IV. 2, 6, 11) and in the Carmen seculare.

He gave to his rhythm a greater vigor, suitable to the subject of his odes, by ending the monometer troch. always with the long, and by letting the caesura after the long of the dactyls predominate; but the caesura after the first short of the dactyls also occurs, especially in later poems. The elision does not remove the caesura as III. 27, 10.

Imbrium divina avis imminentum.

Once in the caesura, a short is used as long: II. 6, 14.

Angulus ridet, ubi non Hymetto.

A word of one syllable is used in the caesura only when another monosyllable precedes it: I. 2, 17.

Iliae dum se nimium querenti.

Sometimes Horace joins the close with the preceding verse, as I. 2, 19. 25, 11. II. 16, 7. III. 27, 59.

Labitur ripa Iove non probante, u-
xorius amnis.
Thracio bacchante magis sub inter-
lunia vento.
Grosphe, non gemmis neque purpura ve-
nale neque auro.
Pendulum zona bene te secuta e-
lidere collum.

He also separates it by the hiatus, of which no example is found in the remains of Sappho.
I. 2, 47. 12, 7. 22, 15.

Neve te nostris vitiis iniquum
Ocior aura.
Unde vocalem temere insecutae
Orphea sylvae.
Nec Jubae tellus generat, leonum
Arida nutrix.

Versus hypermetri also occur, as IV. 2. 23. Carm. secul. 47.

Aureos educit in astra nigroque
Invidet Orco.
Romulae genti date remque prolemque
Et decus omne.

further, II. 2, 18. 16, 34. IV. 2, 22.

Dissidens plebi numero beatorum
Eximit virtus.
Mugiunt vaccae, tibi tollit hinnitum
Apta quadrigis equa.
Plorat et vires animumque moresque
Aureos educit in astra.

The first three verses also may close with a word, which is nearly connected with the following, for example, with a conjunction, a preposition, or pronoun, as II. 6. 1, 2.

Septimi, Gades aditure mecum et
Cantabrum indoctum juga ferre nostra et
Barbaras Syrtes.

IV. 11, 18.

Pene natali proprio, quod ex hac
Luce Maecenas

IV. 6, 11.

Procidit late posuitque collum in
Pulvere Teucro.

The hiatus between the first and second and between the second and third verses is rare. Examples are found, I. 2, 6. 12, 6. 25, 18. 30, 6. II. 4, 6. 16, 5. III. 11, 29, 50. 27, 10.

Among the later poets Statius, Sylv. IV. 7, and Ausonius have Sapphic strophes. Seneca also uses the Sapphic measures in his tragedies and after a certain number of Sapphic verses, permits the Adonian to follow, as in Medea III. Chor., the first seven strophes consist of three Sapphic verses and the Adonian and then seven strophes of eight Sapphic verses and the Adonian. Only the last strophe but one closes with the second half of the Sapphic verse and the Adonian.

– ⏑ ⏑ – ⏑ –

/ –
– ⏑ ⏑ – ⏑

Patrioque pendet
Crimine poenas.

In other passages a long series of Sapphic verses closes with the Adonian, as Thyest. III. Chor.; in others, Adonians are mingled here and there with Sapphic verses, as Oed. I. Chor.; in others, lastly, Sapphic verses are found without Adonians, as Herc. fur. III. Chor. The Sapphic verses have generally the caesura after the long of the dactyl.

As examples of Sapphic strophes, the following poems may serve:

Sappho:

Φαίνεταί μοι κῆνος ἴσος θεοῖσιν
Ἔμμεν ὠνὴρ, ὅστις ἐναντίος τοι
Ἰσδάνει, καὶ πλασίον ἀδὺ φωνεύ-
σας ὑπακούει

Καὶ γελαίσας ἱμερόεν· τό μοι ἄμμαν
Καρδίαν ἐν στάθεσιν ἐπτόασεν·
Ὡς γὰρ εἰσίδω, βροχέως με φωνᾶς
Οὐδὲν ἔτ' ἴκει,

Ἀλλὰ κὰμ μὲν γλῶσσα ἔαγε, λεπτὸν δ'
Αὐτίκα χρῶ πῦρ ὑποδεδρόμακεν,
Ὀππάτεσσι δ' οὐδὲν ὄρημ', ἐπιῤῥόμ-
βεῦσι δ' ἀκουαί.

Catullus: Carm. LI.

Ille mi par esse deo videtur,
Ille, si fas est, superare divos,
Qui sedens adversus identidem te
Spectat et audit

Dulce ridentem, misero quod omnis
Eripit sensus mihi; nam simul te,
Lesbia, adspexi, nihil est super mi
[Quod loquar amens.]

Lingua sed torpet; tenuis sub artus
Flamma demanat, sonitu suopte
Tintinant aures, gemina tegunatur
Lumina nocte.

Horace: Carm. I. 30.

O Venus, regina Cnidi Paphique,
Sperne dilectam Cypron et vocantis
Ture te multo Glycerae decoram
Transfer in aedem.
Fervidus tecum puer et solutis
Gratiae zonis properentque Nymphae
Et parum comis sine te Juventas
Mercuriusque.

(2) – ◡ ◡ – ◡ – ◡ –
– ◡ ◡ – ◡ – ◡
– ◡ ◡ – ◡ ◡ – ◡ –
– ◡ ◡ – ◡ – ◡ –

This strophe consists of dactylic logaoedic series. V. 1 and 4 are dactyl. logaoed. simplex tripl. troch. cat., V. 2 a dactyl. logaoed. simplex duplic. troch. acat. and V. 3 a dactyl. logaoed. duplex duplic. troch. cat. Anacreon uses this strophe. Carm. LXVI. (κ′).

Ἡδυμελὴς Ἀνακρέων,
Ἡδυμελὴς δὲ Σαπφώ·
Πινδαρικὸν δέ τί μοι μέλος
Συγκεράσας τις ἐγχέοι.

Τὰ τρία ταῦτά μοι δοκεῖ,
Καὶ Διόνυσος ἐλθὼν,
Καὶ Παφίη λιπαρόχροος,
Καὐτὸς Ἔρως ἂν ἐκπιεῖν.

(3) – ◡ – ◡ – ◡ ◡ – ◡ –
– ◡ – ◡ – ◡ ◡ – ◡ –
– ◡ – ◡ – ◡ – ◡ –
– ◡ ◡ – ◡ ◡ – ◡ –

Strophe Alcaica.

The Alcaic strophe is of all Aeolian strophes the most perfect on account of the beautiful proportion of its parts. The whole strophe is composed of two elements:

  ´   –
˘ – ˘ – ˘ monometer troch. cum anacrusi.

´   ˘
– ˘ ˘ – ˘ – dactyl. logaoed. simplex dupl. troch. cat.

In the first two verses both elements appear united; in the third verse the trochaic theme is further developed:

– ´   – ´   –
˘ – ˘ – ˘ – ˘ – ˘ dimeter troch. cum anacr.

in the fourth the dactylic logaoedic:

´   –
– ˘ ˘ – ˘ ˘ – ˘ – ˘ dactyl. log. dupl. dupl. troch. acat.

and with this longer logaoedic series the strophe receives its satisfactory close.

Alcaeus, Sappho and other lyric poets seem to have often used this strophe. The first two verses have usually a diaeresis after the trochaic monometer, as,

Οὐ χρὴ κακοῖσιν θυμὸν ἐπιτρέπειν.
Ὕει μὲν ὁ Ζεὺς, ἐκ δ' ὀρανῶ μέγας.

It is, however, frequently neglected, as,

Χειμών· πεπάγασιν δ' ὑδάτων ῥοαί.
Κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τιθείς.

The third and fourth verses were not so strictly separated as the first and second, because the third forms, as it were, the proöde of the fourth; hence a word may undergo elision at the end of the third verse, as Sappho:

Αἰδώς κέ σ' οὐ κατεῖχεν ὄππατ',
Ἀλλ' ἔλεγες περὶ τῶ δικαίω.

Among the Romans Horace uses this strophe in 37 odes (I. 9, 16, 17, 26, 27, 29, 31, 34, 35, 37. II. 1, 3, 5, 7, 9, 11, 13, 14, 15, 17, 19, 20. III. 1, 2, 3, 4, 5, 6, 17, 21, 23, 26, 29. IV. 4, 9, 14, 15). He strictly observes in the first two verses the diaeresis after the trochaic monometer. Elision does not destroy it, as I. 34, 10.

Quo Styx et invisi horrida Taenari.

The diaeresis is several times neglected in compound words, I. 16, 21; 37, 5. II. 17, 21.

Hostile aratrum exercitus insolens.
Antehac nefas depromere Caecubum.
Utrumque nostrum incredibili modo.

This takes place twice in a simple word: I. 37, 14. IV. 14, 17.

Mentemque lymphatam Mareotico.
Spectandus in certamine Martio.

The hiatus is once admitted in a word derived from the Greek: II. 20, 13.

Jam Daedaleo ocior Icaro.

It is preferred to have the interpunction fall in the diaeresis. The verse is less perfect, when a monosyllabic word, which belongs closely to the following and which is preceded by an interpunction, stands before the diaeresis, as III. 29, 57. IV. 4, 37.

Non est meum, si mugiat Africis.
Quid debeas, o Roma, Neronibus.

The third and fourth verses have no fixed diaeresis or caesura.

Once a short in the arsis is lengthened in the fourth verse; II. 13, 16.

Coeca timet aliunde fata.

The anacrusis in the first three verses is usually long. The last thesis in the trochaic dipody of the first three verses, is always long. The only exception is III. 5, 17.

Si non periret immiserabilis,

unless we change, with Glareanus, *periret* into *perirent*.

Twice the fifth syllable of the first two verses is lengthened by a synecphonesis: III. 4, 41; 6, 6.

Vos lene consilium et datis et dato.
Hinc omne principium, huc refer exitum.

Although the hiatus is permitted between the single verses, it does not very frequently occur, especially between the third and fourth verses.

Horace has twice, probably after a Greek model, united the third and fourth verses so that the third verse is a hypermeter: II. 3, 27. III. 29, 35.

Sors exitura et nos in aeternum
Exsilium impositura cymbae.
Cum pace delabentis Etruscum
In mare, nunc lapides adesos.

The union of the fourth verse with the first of the following strophe, in Carm. II. 13, 8.

Hospitis: ille venena Colchica
Et quidquid usquam concipitur nefas,

arises from an erroneous reading; instead of Colchica, Colcha should be read.

As examples of the Alcaic strophe, take the fragment of Alcaeus in Athen. X. p. 430, B.

Οὐ χρὴ κακοῖσιν θυμὸν ἐπιτρέπειν·
Προκόψομεν γὰρ οὐδὲν ἀσάμενοι,
Ὦ Βύκχι· φάρμακον δ' ἄριστον
Οἶνον ἐνεικαμένοις μεθυσθῆν.

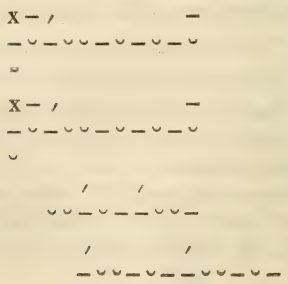
and Horat. Carm. I. 26.

Musis amicus tristitiam et metus
Tradam protervis in mare Creticum
Portare ventis, quis sub Arcto
Rex gelidae metuatur orae,

Quid Tiridatem terreat, unice
Securus. O, quae fontibus integris
Gaudes, apricos necte flores,
Necte meo Lamiae coronam,

Pimplea dulcis. Nil sine te mei
Prosunt honores; hunc fidibus novis,
Hunc Lesbio sacrare plectro
Teque tuasque decet sorores.

(4)



This strophe which was often used by the Greeks particularly for scolia, and by Aristophanes also (Eccles. 938—945), but not at all by the Romans, consists of two phalaecean verses, of a verse which is composed of an anapaestic logaoedic series (anapaest. simpl. simpl. iamb. acat.) and a choriamb, and finally of a verse which is composed of two equal dactylic logaoedic series (dactyl. simpl. dupl. troch. cat.). The basis in the first two verses, in the remains that have come down to us, have, for the most part, the forms of a spondee or trochee; in one scolion in Plat. Gorg. p. 451, E. de legg. I. p. 631, C. II. p. 661, A. the basis of the first verse is an anapaest:

Ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῷ.

Several times an elision occurs at the end of the second verse:

Φοῖβον χρυσοκόμαν, ἄνακτ᾽ Ἀπόλλων᾽
Ἐλαφηβόλον τ᾽ ἀγροτέραν.
Οἵους ἄνδρας ἀπώλεσας, μάχεσθαι τ᾽
Ἀγαθούς κ. τ. λ.

As an example take the scolion of Callistratus in Athen. XV. p. 695, A.

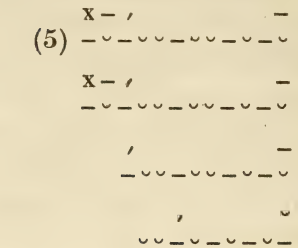
Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
Ὥσπερ Ἁρμόδιος κ᾽ Ἀριστογείτων,
Ὅτε τὸν τύραννον κτανέτην,
Ἰσονόμους τ᾽ Ἀθήνας ἐποιησάτην.

Φίλταθ᾽ Ἁρμόδι᾽ οὔ τί που τέθνηκας·
Νήσοις δ᾽ ἐν μακάρων σέ φασιν εἶναι,
Ἵνα περ ποδώκης Ἀχιλεύς,
Τυδεΐδην τέ φασιν Διομήδεα.

Ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω,
Ὥσπερ Ἁρμόδιος κ᾽ Ἀριστογείτων,
Ὅτ᾽ Ἀθηναίης ἐν θυσίαις
Ἄνδρα τύραννον Ἵππαρχον ἐκαινέτην.

Αἰεὶ σφῶν κλέος ἔσσεται κατ᾽ αἶαν,
Φίλταθ᾽ Ἁρμόδιος κ᾽ Ἀριστογείτων,

Ὅτι τὸν τύραννον κτανέτην,
Ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

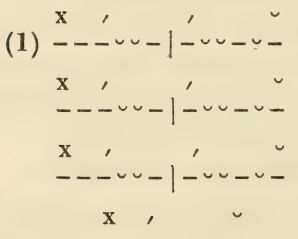


The first two verses consist of a dactyl. duplex duplic. troch. acat. with a basis; the third verse is the same series without the basis; the fourth an anapaest. simplex triplic. iamb. acat. Alcaeus uses this strophe in Schol. Pind. Isthm. II. 117; Diog. Laert. I. 1, 7.

Ὡς γὰρ δή ποτέ φασιν Ἀριστόδαμον
Ἐν Σπάρτᾳ λόγον οὐκ ἀπάλαμνον εἰπῆν·
Χρήματ' ἀνήρ· πενιχρὸς γὰρ οὐδεὶς
Πέλετ' ἐσλὸς οὐδὲ τίμιος.

III. Strophes of the Choriambic-ionic kind.

A. Choriambic Strophes.



Asclepiadeum tertium.

The first three verses consist of an Asclepiadeus primus (a dimet. chor. with the basis and iambic termination); the close is a Glyconic. Horace uses this strophe nine times (I. 6, 15, 24, 33. II. 12. III. 10, 16. IV. 5, 12). The basis

with him is always a spondee. The Asclepiadeans have a diaeresis after the first choriamb. Elision does not destroy the diaeresis, as I. 15, 18.

Vitabis strepitumque et celerem sequi.

In II. 12, 25, the diaeresis is neglected in a compound word:

Dum flagrantia detorquet ad oscula.

As an example take Carm. I. 33.

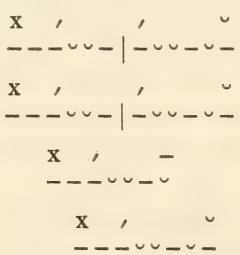
Albi, ne doleas plus nimio memor
Immitis Glycerae, neu miserabiles
Decantes elegos, cur tibi junior
Laesa praeniteat fide.

Insignem tenui fronte Lycorida
Cyri torret amor; Cyrus in asperam
Declinat Pholoen; sed prius Appulis
Jungentur capreae lupis,

Quam turpi Pholoe peccet adultero.
Sic visum Veneri, cui placet impares
Formas atque animos sub juga aënea
Saevo mittere cum joco.

Ipsum me melior cum peteret Venus,
Grata detinuit compede Myrtale
Libertina, fretis acrior Adriae
Curvantis Calabros sinus.

(2)



Asclepiadeum quartum.

This strophe resembles the preceding, except that the third verse is a Pherecratean. Horace uses it seven times (I. 5, 14, 21, 23. III. 7, 13. IV. 13). Here, too, the basis is always a spondee, and the first two verses have the diaeresis after the choriamb.

As an example take Carm. I. 5.

Quis multa gracilis te puer in rosa
Perfusus liquidis urget odoribus
Grato, Pyrrha, sub antro?
Cui flavam religas comam

Simplex munditiis? Heu quoties fidem
Mutatosque deos flebit et aspera
Nigris aequora ventis
Emirabitur insolens,

Qui nunc te fruitur credulus aurea:
Qui semper vacuam, semper amabilem
Sperat, nescius aurae
Fallacis! Miseri, quibus

Intentata nites. Me tabula sacer
Votiva paries indicat uvida
Suspendisse potenti
Vestimenta maris deo.

B. Ionic Strophes.

Many of the Anacreontic poems, so called, may be divided into strophes. They have not, indeed, a fixed close; nevertheless the strophic structure is readily recognized partly from a particular verse returning after a certain number of verses, partly from a pure dimeter ionic. appearing in a particular place, partly from the interpunction and the sense.

Carm. XXXIX. (μή) belongs to the first kind:

Ὅτ᾽ ἐγὼ πίω τὸν οἶνον,
Τότ᾽ ἐμεῦ ἧτορ ἰανθὲν
⏑ ⏑ – ⏑ – ⏑ *Μούσας*
⏑ ⏑ *ἄρχεται λιγαίνειν.*

Ὅτ᾽ ἐγὼ πίω τὸν οἶνον,
Ἀποῤῥίπτονται μέριμναι
Πολυφρόντιδές τε βουλαὶ
Ἐς ἁλικτύπους ἀήτας.

Ὅτ᾽ ἐγὼ πίω τὸν οἶνον,
Ἀυσιπαίγμων τότε Βάκχος

Πολυανθέσιν μ᾽ ἐν αὔραις
Δονέει μέθη γανώσας, κ. τ. λ.

Carm. XLII. (*μ′*) belongs to the second kind:

Ποθέω μὲν Διονύσου
Φιλοπαίγμονος χορείας·
Φιλέω δ᾽, ὁπόταν ἐφήβου
Μετὰ συμπότου λυρίζω·

Στεφανίσκους δ᾽ ὑακίνθων
Κροτάφοισιν ἀμφιπλέξας
Μετὰ παρθένων ἀθύρειν
Φιλέω μάλιστα πάντων.

Φθόνον οὐκ οἶδ᾽ ἐμὸν ἦτορ
Φιλολοιδόροιο γλώττης.
Φεύγω βέλεμνα κωφά·
Στυγέω μάχας παροίνους.

Πολυκώμους κατὰ δαῖτας,
Νεοθηλέσιν ἅμα κούραις
Ὑπὸ βαρβίτῳ χορεύων
Βίον ἥσυχον φέρωμεν.

In Carm. LIV. (*να′*) the strophe consists of five verses the last of which is always the pure dimeter. The fragments of Anacreon in Stob. flor. p. 599. Ges. and Athen. X. p. 427, A. are strophes of six lines, in which the last verse but one always consists of the pure dimeter, as,

Πολιοὶ μὲν ἡμὶν ἤδη
Κρόταφοι, κάρη δὲ λευκόν·
Χαρίεσσα δ᾽ οὐκ ἐθ᾽ Ἥβη
Πάρα, γηράλεοι δ᾽ ὀδόντες·
Γλυκεροῦ δ᾽ οὐκ ἔτι πολλὸς
Βιότου χρόνος λέλειπται.

To the third kind belong for example Carm. IV. (*λ′*), V. (*μβ′*), XXI. XXII. (*ίζ′*), XLI. (*λς′*), and others.

CHAPTER V.

CHORAL COMPOSITION.

The form of those poems which, upon certain solemn occasions, were delivered by an entire chorus, or single persons with the accompaniment of music, song and dance, we call choral composition. The religious songs at the festivals of the gods, especially of Bacchus, the festive and mournful songs in honor of distinguished persons, and the melic part of the dramas belong here. What distinguishes these poems above the others, is the greater variety and bolder structure of the rhythms.

We divide them, according to their external form, into *antistrophic*, *ἀντιστροφικά*, and *free choral songs*, *ἀπολελυμένα*.

We call antistrophic choral songs those which are divided into single strophes, of which always two correspond, *κατὰ σχέσιν*: A A; B B; *μονοστροφικά*, and which are frequently preceded by a third, as *προῳδός*: B A A, *προῳδικά*, or interrupted by a *μεσῳδός*: A B A, *μεσῳδικά*, or followed by an *ἐπῳδός*: A A B, *ἐπῳδικά*. Such an union of three strophes into a whole is called a *τριὰς ἐπῳδική*. Four strophes, also, may form a whole: A A A B, *τετρὰς ἐπῳδική*; A B B A, *παλινῳδική*; A B B C, *περιῳδική*. A whole of five strophes is called a *πεντὰς ἐπῳδική*. The *τριάς* is the most common.

In the free songs the rhythms changed, the same verses not returning in the same order.

A. Antistrophic Composition.

It was employed by the Dorian lyric, the tragic and older comic poets. In Pindar we find only examples of strophes and antistrophes, and of strophes, antistrophes and epodes; and in the same poem the same strophic trias is repeated. It is probable that he follows in this the older Dorian lyric poets, Alcman and Stesichorus. The former is, however, said, according to Hephaestion, to have written poems which consisted of fourteen strophes, of which the last seven had a different measure from the first. But in the drama each strophe and antistrophe occurs but once, and if the choral song consists of several pairs of strophes, each has its own

measure. (A A, B B, C C; D, A A, B B, C C; A A, B B, C C, D). Usually the antistrophe follows the strophe without the intervention of the dialogue; there are, however, exceptions from this, as Aesch. Sept. 203—207, 211—215; 219—222, 226—229; 417—421, 452—456; 481—485, 521—525. Soph. Philoct. 391—402; 507—518. Arist. Av. 451—459, 539—547. The antistrophe is still more rarely entirely wanting, as Soph. Trach. 205—224.

The rhythm of the choral songs is of course influenced by the subject of the poem, and the songs are as different with regard to their form, as the subject is various. The musical mood and the dance, too, were adapted to the subject and form. The Greeks had seven principal moods, the *Dorian*, *Aeolian*, *Lydian*, *Mixolydian*, *Hypolydian*, *Phrygian* and *Ionian*. These moods are very different in their character. We know them from the statements of the ancients only, who frequently describe their effect in a contradictory manner. Each mood had its appropriate rhythms.

The *Dorian* mood had a serious manly character, whence it was used in poems in which equanimity and composure prevailed. Rational dactyls and grave trochaic and iambic dipodies (Epitrites) form the ground rhythm in poems of Dorian composition. The dactyls are mostly trimeters, more rarely dimeters, tetrameters and pentameters. They are all catalectic, and indeed in the middle of the verses commonly in disyllabum; at the end in syllabam also; whence, if a choriamb stands as the close, it is to be considered a dimet. dactyl. cat. in syllabam. The anacrusis is always monosyllabic and long. Cretics occur as closing rhythms, and are then to be considered as catalectic trochaic dipodies. Logaoedic series, anapaests, ionics, dochmii, are entirely excluded from purely Dorian poems. Bases and ecbases occur, but usually in a spondaic form. Resolutions of the arses, and contractions of the theses are rare. At the end the short rarely stands for the long. Proper names, however, allowed many liberties.

The *Aeolian* style was the opposite of the Dorian; Heracl. Pont. in Athen. XIV. p. 624. D. mentions the *ὄγκος* as its principal character. Its character is voluptuous fulness, passionate quickness and the boldness of genius. This character shows itself rhythmically in the frequent use of irrational dactyls, logaoedic, iambic and trochaic series, which are not to be measured by metres but by feet (from the dipody to

the hexapody). The Aeolion style delights particularly in the forcible collision of arses (antispastic composition); whence dochmii occur prefixed to other rhythms. The verses commonly begin with a rising rhythm; whence anacruses, iambic bases and anapaests frequently occur in the beginning. Resolutions of the arses are especially frequent.

The *Lydian* composition stood between the Dorian and Aeolian. The chief character attributed to it is soft effeminacy and grace, which sometimes, however, degenerated into weakness. It is said to have been used in particular for songs of lamentation and supplication. The ground rhythms were short trochaic and iambic series (particularly ithyphallics and tetrapodies), Glyconics, Pherecrateans, longer dactylic and anapaestic logaoedic series, bases which were frequently repeated, choriambs, cretics. The arses occur resolved not so frequently as in the Aeolian, but more frequently than in the Dorian style.

The *Mixolydian* and *Hypolydian* were subordinate species of the Lydian. Plato mentions with regard to the Mixolydian that it was used for songs of lamentation.

The *Ionian*, which Plato rejects as effeminate, but Heraclides blames as harsh and rough, was frequently employed in tragedy. Ionic rhythms, especially in a pure form, and choriambs seem to have been the principal measures.

The *Phrygian* mood was the expression of a bacchanal excitement, of the highest enthusiasm; usually, therefore, in dithyrambs and similar enthusiastic songs. The prevailing measures were cretics, especially in the form of paeons, dochmii in systematic succession, choriambs with frequent resolutions, ionic rhythms, especially in the broken form (galliambs), trochaic also and iambic series, bases and ecbases.

With all its variety of measure, a choral song, as a whole, must have an unity. This unity lies in the fundamental theme which is carried through the whole; for rhythms arbitrarily strung together do not make a strophe. The beginning and close in particular, must be distinctly marked. In epodic poems, the close of the epode must be stronger than that of the strophe or antistrophe. At the beginning, the rhythm delights in rising, exciting measures, as iambic and anapaestic anacruses, iambic bases, anapaests, dochmii; at the close, calming rhythms, especially catalectic dactylic series, logaoedics, ithyphallics.

The more marked the character of a choral song is, the more complete is its composition. Pindar attained the highest perfection in the structure of strophes. The whole strophic system is to be seen in the tragic choral songs.

It is not possible to give definite rules for the division of rhythms into strophes. A correct feeling, sharpened by careful exercise, must judge here. A strophe must have a satisfactory close; where this is wanting, the strophe cannot possibly end. A strong interpunction occurs usually at the end of a strophe; yet there are exceptions; compare P. 1. ch. 11. p. 41.

With regard to the division of the single verses in the strophe, it is most imporant to ascertain the verse-endings. The indications of the verse-end are found, partly in the rhythm, partly in the metre, and partly in the subject.

The single verses of which a strophe is composed form either a single whole by themselves, and as such have their introduction, their principal rhythm and their close; or they arrange themselves as an introduction to a succeeding verse, or as a close to a preceding one. Such verses provided with their own introductions and closes for the most part occur in the more artful structure of the Aeolian and Lydian strophes; in the more simple Dorian strophe, sometimes the introduction is wanting, sometimes the close.

The following verses may serve as examples:

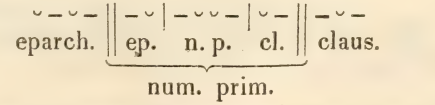
Pind. Olymp. IV. 1.

Ἐλατὴρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ· τεαὶ γὰρ ὧραι.

Pind. Olymp. VIII. 1.

Μᾶτερ ὦ χρυσοστεφάνων ἀέθλων Οὐλυμπία.

Pind. Pyth. II. Epod. 5.



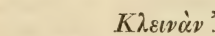
Θεῶν δ' ἐφετμαῖς Ἰξίονα φαντὶ ταῦτα βροτοῖς.

The following rhythms particularly serve as introductions:

(1) The anacrusis, as Pind. Olymp. III. 2.

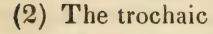
Κλεινὰν Ἀκράγαντα γεραίρων εὔχομαι.

(2) The trochaic basis, as Aesch. Agam. 985.



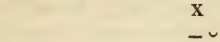
Ψαμμίας ἀκάτας παρήβησεν, εὐθ' ὑπ' Ἴλιον.

(3) The iambic basis, more exciting than the trochaic, as Eur. Hel. 1139.

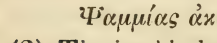


Βροτῶν μακρότατον πέρας εὑρεῖν, ὃς τὰ θεῶν ἐσορᾷ.

(4) The trochaic basis with the iambic anacrusis:

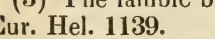


as Aesch. Suppl. 538.



Παλαιὸν δ' εἰς ἴχνος μετέσταν ματέρος ἀνθονόμους ἐπωπάς.

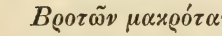
(5) The trochaic basis with the disyllabic anacrusis:



as Pind. Olymp. IV. 1.

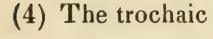
Ἐλατήρ ὑπέρτατε βροντᾶς ἀκαμαντόποδος Ζεῦ· τεαι γὰρ ὧραι.

(6) The trochaic basis repeated, as Pind. Nem. IV. 6.



Ῥῆμα δ' ἐργμάτων χρονιώτερον βιοτεύει.

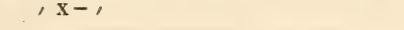
(7) The double trachaic basis with the anacrucis, as Pind. Pyth. VIII. 20.



Υἱὸν ποίᾳ Παρνασίδι Δωριεῖ τε κώμῳ.

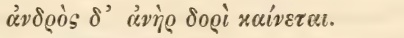
(8) The iambic and trochaic basis united:

as Aesch. Sept. 347.



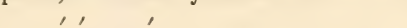
Πρὸς ἀνδρὸς δ' ἀνὴρ δορὶ καίνεται.

(9) The anapaest, as Pind. Pyth. VI. 4.



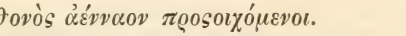
Χθονὸς ἀέννaον προσοιχόμενοι.

(10) The anapaest with an iamb following:



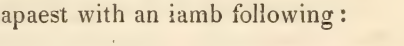
(Anap. logaoed. simplex simplic. iamb. ac.)

as Pind. Olymp. XIII. 5.



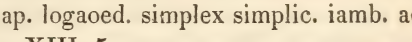
Πρόθυρον Ποτειδᾶνος ἀγλαόκουρον.

(11) The cretic or the catalectic trochaic dipody, as Pind. Olymp. VIII. 21.



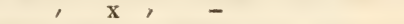
Ἔνθα Σώτειρα Διὸς ξενίου.

(12) The iambic dipody, as Eur. Med. 431.



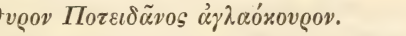
Σὺ δ' ἐκ μὲν οἴκων πατρῷων ἔπλευσας.

(13) The dochmius, as Pind. Olymp. I. Ep. 4.



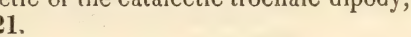
Ποσειδᾶν, ἐπεί νιν καθαροῦ λέβητος ἔξελε Κλωθώ.

(14) The trochaic dipody, as Pind. Olymp. VIII. 3.



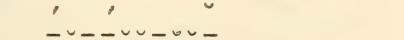
Ἐμπύροις τεκμαιρόμενοι παραπειρῶνται Διὸς ἀργικεραύνου.

(15) The trochaic dipody with the anacrusis, as Pind. Olymp. VIII. 2.



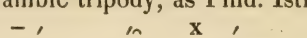
Δέσποιν' ἀλαθείας· ἵνα μάντιες ἄνδρες.

(16) The catalectic trochaic tripody, as Eur. Andr. 123.



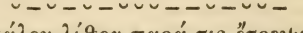
Τλᾶμον, ἀμφὶ λέκτρων διδύμων ἐπίκοινον.

(17) The iambic tripody, as Pind. Isthm. VII. 10.



Γε Ταντάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός.

(18) The trochaic tripody (ithyphallic), as Pind. Olymp. I. Ep. 3.



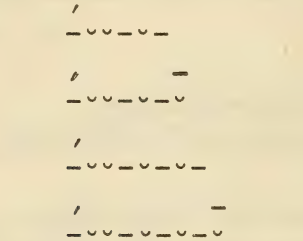
Τοῦ μεγασθενὴς ἐράσσατο γαιάοχος.

Besides these introductions (eparches) which occur most frequently, others are used, though more rarely.

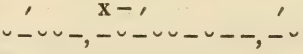
The usual closes are the following:

(1) The catalexis, the monosyllabic which corresponds to the anacrusis, and the disyllabic which corresponds to the basis as an introdnction.

(2) Logaoedic closes:

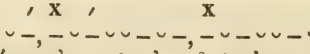


Examples: Pind. Pyth. II. 2.



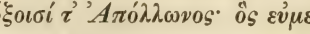
Τέμενος Ἄρεος, ἀνδρῶν ἵππων τε σιδαροχαρμᾶν δαιμόνιαι τροφοί.

Ib. Ep. 8.



Τὸν εὐεργέταν ἀγαναῖς ἀμοιβαῖς ἐποιχομένους τίνεσθαι.

Pyth. VIII. Ep. 4.



Τόξοισί τ' Ἀπόλλωνος· ὃς εὐμενεῖ νόῳ.

Nem. VII. Ep. 1, 5.

Λόγον Ὀδυσσέος ἢ πάθεν διὰ τὸν ἁδυεπῆ γενέσθ' Ὅμηρον.

(3) Trochaic series:

/ –
– ⏑ trochee, ecbasis.

/
– ⏑ – monom. troch. cat., cretic.

/ –
– ⏑ – ⏑ monom. troch. acat.

/
– ⏑ – ⏑ – tripod. troch. cat.

/ –
– ⏑ – ⏑ – ⏑ tripod. troch. acat., ithyph.

/ – /
– ⏑ – ⏑ – ⏑ – dimet. troch. cat.

/ – / –
– ⏑ – ⏑ – ⏑ – ⏑ dimet. troch. acat.

Pind. Pyth. I. 2.

/ / / / x –
– ⏑ – – – ⏑ ⏑ – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – – ⏑

Σύνδικον Μοισᾶν κτέανον· τᾶς ἀκούει μὲν βάσις, ἀγλαΐας ἀρχά.

Olymp. V. 1.

x / / / ⏑
– – – ⏑ ⏑ – – ⏑ ⏑ – ⏑ – – ⏑ –

Ὑψηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκύν.

Olymp. XIII. Ep. 3.

/ – / / –
– ⏑ – ⏑ – ⏑ ⏑ – – ⏑ – ⏑

Σὺν βοηλάτᾳ χάριτες διθυράμβῳ.

Pyth. XI. Ep. 3.

/ / ⏑
– – ⏑ ⏑ – ⏑ – – ⏑ – ⏑ –

Ἐν τῷ Θρασυδαῖος ἔμνασεν ἑστίαν.

Olymp. V. 3.

/ / / –
⏑ ⏑ – ⏑ ⏑ – ⏑ – – ⏑ – – ⏑ – ⏑ – ⏑

Ακαμαντόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα.

Nem. I. Ep. 3.

/ / / / ⏑
– ⏑ – –, – ⏑ ⏑ – ⏑ ⏑ – ⏑ ⏑ – –, – ⏑ – – – ⏑ –

Λαὸν ἵππαιχμον θαμὰ δὴ καὶ Ὀλυμπιάδων φύλλοις ἐλαιᾶν χρυσέοις.

Isthm. I. Ep. 4.

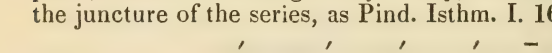
Ἦ Καστορείῳ ἢ Ἰολάου ἐναρμόξαι μιν ὕμνῳ.

Besides these, other closes occur, although less frequently.

To the rhythmical indications, according to which each verse manifests itself as a whole or an essential part of a whole, must be added the metrical indications also,—the hiatus and anceps. Although the hiatus is a sure mark of the verse-end, yet those cases must be excepted in which the hiatus is permitted in the middle of the verse (P. I. ch. 8. p. 30). But if in longer strophic poems, as those of Pindar, even the allowed hiatuses occur frequently in one and the same place, the probability that there is a verse-end becomes very great. A single hiatus is sufficient in the tragic and comic poets to prove a verse-end, since they are more careful to avoid it than the lyric poets. In dactylic verses a short becomes sometimes long by the force of the arsis (P. II. ch. 2. p. 82); such a syllable, therefore, is not to be considered as an anceps.

The hiatus and anceps were frequently by later grammarians removed by the *γ'* or *τ' fulcrum;* when either occurs frequently in the same place, it is to be removed.

Asynartete verses, which belong only to a lower structure of rhythm, are not to be admitted in choral songs; in lyric poets, however, although very rarely, the hiatus occurs at the juncture of the series, as Pind. Isthm. I. 16.



Ἦ Καστορείῳ ἢ Ἰολάου ἐναρμόξαι μιν ὕμνῳ.

With every verse a word also must end, whence broken verses cannot be admitted. Apparent exceptions occur in series systematically repeated which, for this very reason, are not to be considered as verses. The separation of a verse in the juncture of a compound word is equally wrong.

Apostrophized words at the end of a verse, with few exceptions, as Pind. Olymp. III. 25.

Δὴ τότ' ἐς γαῖαν πορεύειν θυμὸς ὥρμαιν'
Ἰστρίαν νιν κ. τ. λ.

rest for the most part on incorrect readings. The elision, however, at the end of a series is not offensive in series systematically repeated. It is not considered well to close a verse with a word that belongs closely to the following; whence articles, prepositions, conjunctions, interjections occur but seldom at the end of a verse, as Soph. Trach. 1009.

Ἥπταί μου, τοτοτοῖ. ἤδ' αὖθ' ἕρπει. πόθεν ἔστ', ὦ
Πάντων Ἑλλάνων ἀδικώτατοι ἀνέρες, οὓς δή.

Eur. Tro d. 315.

Ἐπεὶ σὺ, μᾶτερ, ἐπὶ δάκρυσι καὶ
Γόοισι τὸν θανόντα πατέρα πατρίδα τε.

Soph. Phil. 184.

Στικτῶν ἢ λασίων μετὰ
Θηρῶν, ἔν τ' ὀδύναις ὁμοῦ.

Apparent exceptions occur in series systematically repeated, as Soph. Oed. Col. 684.

Ἀρχαῖον στεφάνωμ', ὅ τε
Χρυσαυγὴς κρόκος· οὐδ' ἄϋ-
πνοι κρῆναι μινύθουσιν.

Eur. Troad. 193.

Νεκύων ἀμενηνὸν ἄγαλμ', ἢ
Τὰν παρὰ προθύροις φυλακὰν κατέχουσ',
Ἢ παίδων θρέπτειρ', ἃ Τροίας.

In the same manner a word belonging closely to the preceding should not commence a verse; here, too, single exceptions occur, as Pind. Isthm. VII. 10.

Ἐπειδὴ τὸν ὑπὲρ κεφαλᾶς
Γε Ταντάλου λίθον παρά τις ἔτρεψεν ἄμμι θεός.

Nem. IV. 64.

Ὄνυχας ὀξυτάτους ἀκμὰν
Τε δεινοτάτων σχάσαις ὀδόντων.

The interpunction, also, and in scenic poems, the change of persons are frequently indications of a verse-end. The

poet, however, often places purposely one or several words of the sentence at the beginning of the verse, in order to emphasize them more strongly; compare P. I. ch. 11. p. 41.

It is finally to be observed that in scenic poems sometimes in the same place, especially at the beginning or end of a strophe, like or similarly formed words occur. This applies especially to interjections or phrases taking their place. As examples take Aesch. Prometh. 580; 600.

Ἔ ἔ, οἰστρηλάτῳ δὲ δείματι δειλαίαν,
Ἔ ἔ. σκιρτημάτων δὲ νήστισιν αἰκίαις.

Aesch. Agam. 1162, 1173.

Τί τόδε τορὸν ἄγαν ἔπος ἐφημίσω.
Ἐπόμενα προτέροισι τάδ' ἐφημίσω.

Soph. Ant. 360, 370.

Παντοπόρος, ἄπορος ἐπ' οὐδὲν ἔρχεται.
Ὑψίπολις, ἄπολις, ὅτῳ τὸ μὴ καλόν.

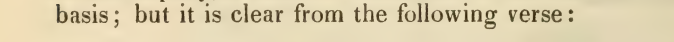
If all the criteria of the verse-end fail, then the division of the verses remains, of course, doubtful.

If the strophe has been divided into verses, it remains to determine the rhythms of the single verses. Here, too, no general rules can be given, but a correct feeling must decide. Often an entire verse or a part of it may be arranged in different ways. In this case that rhythm is to be selected which best suits the character of the whole poem; and the adoption of unusual measures should be particularly avoided.

Several consecutive shorts or longs cause great difficulty. Analogy is here the safest guide, as Soph. Aj. 1185.

Τίς ἄρα νέατος ἕξ ποτε λήξει πολυπλάγκτων ἐτέων ἀριθμός.

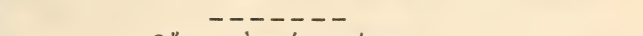
Here the first six shorts may as well be a trochaic as an iambic dipody, a resolved choriamb, an iambic and trochaic basis; but it is clear from the following verse:



Τὰν ἄπαυστον αἰὲν ἐμοὶ δορυσσόντων,

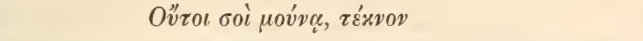
that they are to be measured by trochees.

Soph. Elec. 153.



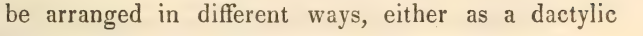
Οὗτοι σοὶ μούνᾳ, τέκνον

may be arranged in different ways, either as a dactylic rhythm:



tetramet. dactyl. cat. in syllab.

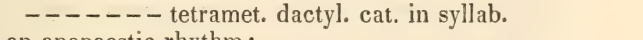
or as an anapaestic rhythm:



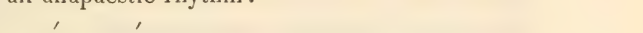
dimet. anapaest. cat.

or as a dochmius with an iamb prefixed:

or lastly as two irrational cretics with an anacrusis prefixed:



The latter has the most probability, inasmuch as 160 and 161 have also the same rhythm without the anacrusis:

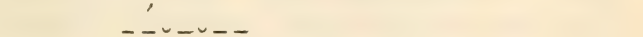


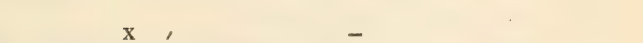
Ὄλβιος, ὃν ἁ κλεινά
Γᾶ ποτὲ Μυκήναιων.

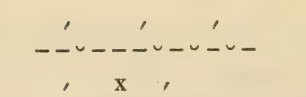
I. Antistrophic Songs of the Dorian lyric poets.

The first Dorian lyric poets of note are Alcman, Stesichorus and Ibycus. Of their works we possess only fragments, in which the dactylic-anapaestic and trochaic-iambic rhythms prevail. For examples, we cite the following fragments:

Alcm. in Apoll. Lex. Hom. p. 407. Toll.

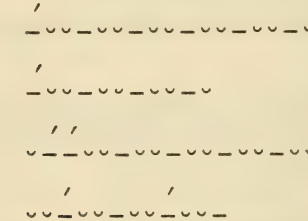






Εὔδουσιν δ' ὀρέων κορυφαί τε καὶ φάραγγες,
Πρῶνές τε καὶ χαράδραι.
Φῦλά θ' ἕρπετα θ' ὅσσα τρέφει μέλαινα γαῖα,
Θῆρες ὀρεσκῷοί τε καὶ γένος μελισσῶν,
Καὶ κνώδαλ' ἐν βένθεσσι πορφυρᾶς ἁλός.
Εὔδουσι δ' οἰωνῶν φῦλα τανυπτερύγων.

Stesich. in Ath. XI. p. 469. E.



Ἀέλιος δ' Ὑπεριονίδας δέπας ἐσκατέβαινε
Χρύσεον, ὄφρα δι' ὠκεανοῖο
Περάσας ἀφίκηθ' ἱερᾶς ποτὶ βένθεα νυκτὸς ἐρεμνᾶς,
Ποτὶ ματέρα κουριδίαν τ' ἄλοχον
Παῖδάς τε φίλους· ὁ δ' ἐς ἄλσος ἔβα
Δάφναισι κατάσκιον ποσσὶ παῖς Διός.

In Pindar's Epinicia, two principal styles may be distinguished; the Dorian and Aeolian. The Lydian holds the middle place between the two, approaching sometimes the Dorian and sometimes the Aeolian.

Among the undoubtedly Dorian strophes, Böckh classes Olymp. III; Pyth. I, III, IV, XII; Nem. I, IX, XI; Isthm. I, II, III, IV, V.

We take as an example Olymp. III. The elements of

these as of all the Dorian strophes are very simple. They consist here of grave trochaic measures and dactylic trimeters. The simplest trochaic element is the iambic anacrusis, which, however, here always appears as a long, V. 2, 3, 4. Then the trochaic element increases in the following gradations up to the trimet. acat.:

– ⏑ – monom. cat.: V. 2, 4. Ep. 3.

– ⏑ – ⏑ monom. acat.: V. 1, 3. Epod. 2, 4.

– ⏑ – ⏑ – ⏑ – dimet. cat.: Ep. 2.

– ⏑ – ⏑ – ⏑ – ⏑ dimet. acat.: Ep. 1.

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ trimet. acat.: V. 4, 5. Epod. 5.

The long is everywhere used in the even places, except V. 14 and 26.

The dactylic element consists of

– ⏑⏑ – ⏑⏑ – trimet. cat. in syll.: V. 1, 2. Ep. 1, 4.

– ⏑⏑ – ⏑⏑ – ⏑ trimet. cat. in disyll.: V. 1, 2, 3, 4. Ep. 2, 3, 4.

The closing thesis of the latter appears always as long.

The verses always end with the arsis, except the closing verse of the strophe and epode, which, on account of the close, ends with the thesis; but this also appears everywhere as long.

The theme of the whole lies in the first verse.

Str. – ⏑⏑ – ⏑⏑ – – ⏑ – – ⏑ – ⏑⏑ – ⏑

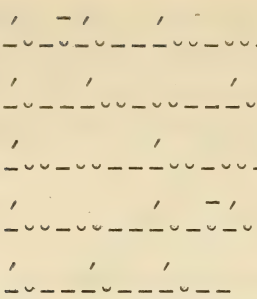
– – ⏑⏑ – ⏑⏑ – – – ⏑ –

– – ⏑⏑ – ⏑⏑ – – ⏑ – – ⏑ – ⏑⏑ – ⏑

– – ⏑ – – – ⏑ – – – ⏑ – – – ⏑ – ⏑⏑ – – – ⏑ –

– ⏑ – – – ⏑ – – – ⏑ – –

26

Epod. 

στρ. *Τυνδαρίδαις τε φιλοξείνοις ἀδεῖν καλλιπλοκάμῳ θ' Ἑλένᾳ*
Κλεινὰν Ἀκράγαντα γεραίρων εὔχομαι,
Θήρωνος Ὀλυμπιονίκαν ὕμνον ὀρθώσαις, ἀκαμαντοπόδων
Ἵππων ἄωτον. Μοῖσα δ' οὕτω τοι παρέστα μοι νεοσίγαλον εὑρόντι τρόπον
Λωρίῳ φωνὰν ἐναρμόξαι πεδίλῳ

ἀντ. *Ἀγλαόκωμον. ἐπεὶ χαίταισι μὲν ζευχθέντες ἔπι στέφανοι*
Πράσσοντί με τοῦτο θεόδματον χρέος,
Φόρμιγγά τε ποικιλόγαρυν καὶ βοὰν αὐλῶν ἐπέων τε θέσιν
Αἰνησιδάμου παιδὶ συμμῖξαι πρεπόντως, ἅ τε Πίσα με γεγωνεῖν· τᾶς ἄπο
Θεύμοροι νίσσονθ' ἑπ' ἀνθρώπους ἀοιδαί,

ἔπῳδ. *Ὦι τινι, κραίνων ἐφετμὰς Ἡρακλέος προτέρας,*
Ἀτρεκὴς Ἑλλανοδίκας γλεφάρων Αἰτωλὸς ἀνὴρ ὑψόθεν
Ἀμφὶ κόμαισι βάλῃ γλαυκόχροα κόσμον ἐλαίας· τάν ποτε
Ἴστρου ἀπὸ σκιαρᾶν παγᾶν ἔνεικεν Ἀμφιτρυωνιάδας,
Μνᾶμα τῶν Οὐλυμπίᾳ κάλλιστον ἄθλων.

Böckh finds an approximation to the Lydian in Olymp. VI, VII, VIII, X, XII; Pyth. IX; Nem. V, X.

As an example of a strophe thus modified, take Olymp. X. The elements are almost the same as above.

Trochaic Element.

– ⏑ – monom. cat.: Epod. 3.

– ⏑ – ⏑ monom. acat.: V. 1, 2, 3. Epod. 1, 3, 8.

– ⏑ – ⏑ – ⏑ – dimet. cat.: V. 5; Epod. 6, 7, 9.

– ⏑ – ⏑ – ⏑ – ⏑ dimet. acat.: V. 4, 6; Epod. 9.

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – trimet. cat.: Epod. 4, 5.

In the even places, the short often stands, as V. 6; Epod. 4, 5, 6, 9. The trochaic arsis appears resolved Epod. 3.

Dactylic Element.

– ⏑ ⏑ – dimet. cat. in syll.: V. 3.

– ⏑ ⏑ – ⏑ dimet. cat. in disyll.: Epod. 8.

– ⏑ ⏑ – ⏑ ⏑ – trimet. cat. in syll.: V. 2, 6. Epod. 3.

– ⏑ ⏑ – ⏑ ⏑ – – trimet. cat. in disyll.: V. 1, 4. Epod. 1, 2, 7.

Besides the closing verse of the epode, several others also end here with the thesis, which sometimes also presents itself as a short. The collision of the arses in Ep. 3 and 9, is also to be observed.

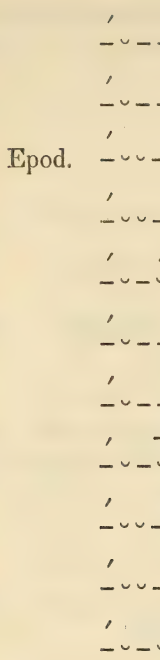
The principal theme again is found in the first verse.

Str. – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – –

– ⏑ – – – ⏑ ⏑ – ⏑ ⏑ –

– ⏑ – – – ⏑ ⏑ – –

– ⏑ – ⏑ – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – ⏑



στρ. Ἔστιν ἀνθρώποις ἀνέμων ὅτε πλείστα
Χρῆσις, ἔστιν δ᾽ οὐρανίων ὑδάτων
Ὀμβρίων, παίδων νεφέλας.
Εἰ δὲ σὺν πόνῳ τις εὖ πράσσοι, μελιγάρυες ὕμνοι
Ὑστέρων ἀρχαὶ λόγων
Τέλλεται καὶ πιστὸν ὅρκιον μεγάλαις ἀρεταῖς.

ἀντ. Ἀφθόνητος δ᾽ αἶνος Ὀλυμπιονίκαις
Οὗτος ἄγκειται· τὰ μὲν ἀμετέρα
Γλῶσσα ποιμαίνειν ἐθέλει·
Ἐκ θεοῦ δ᾽ ἀνὴρ σοφαῖς ἀνθεῖ ἐσαεὶ πραπίδεσσιν.
Ἴσθι νῦν, Ἀρχεστράτου
Παῖ, τεᾶς, Ἀγησίδαμε, πυγμαχίας ἕνεκεν

ἐπῳδ. Κόσμον ἐπὶ στεφάνῳ χρυσέας ἐλαίας
Ἀδυμελῆ κελαδήσω,

Τῶν Ἐπιζεφυρίων Λοκρῶν γενεὰν ἀλέγων.
Ἔνθα συγκωμάξατ', ἐγγυάσομαι
Μή μιν, ὦ Μοῖσαι, φυγόξενον στρατὸν
Μηδ' ἀπείρατον καλῶν.
Ἀκρόσοφον δὲ καὶ αἰχματὰν ἀφίξεσθαι· τὸ γὰρ
Ἐμφυὲς οὔτ' αἴθων ἀλώπηξ
Οὔτ' ἐρίβρομοι λέοντες διαλλάξαιντο ἦθος.

Böckh cites as undoubtedly Aeolic: Olymp. I, II; Pyth. II, V, VI, VII, VIII, XI; Nem. VII.

As an example take Olymp. I. The two principal elements of which the strophe is composed are light trochaic-iambic rhythms and dactylic-anapaestic series.

Trochaic-iambic Element.

Trochaic Rhythms.

x
– ⏑ monopod., basis: V. 1, 4. Ep. 2, 6.

/
– ⏑ – dipod. cat., cretic: V. 2, 7, 9 (twice), 10; Epod. 3, 4, 6, 7.

/
– ⏑ – ⏑ – tripod. cat.: V. 6, 10; Epod. 1 (twice), 2, 5, 6.

/
– ⏑ – ⏑ – ⏑ tripod. acat.: Epod. 3.

/
– ⏑ – ⏑ – ⏑ – tetrapod. cat.: V. 3, 5, 11.

/
– ⏑ – ⏑ – ⏑ – ⏑ tetrapod. acat.: V. 7.

/
– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ hexapod. acat.: V. 6.

Iambic Rhythms.

The iambic anacrusis: Epod 6.

/
⏑ – monop., iambic basis: V. 1, 2, 9, 10, 11; Epod. 1, 2, 4, 7.

/
⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – hexap.: V. 8.

Dactylic-anapaestic Element.

Dactylic Rhythms.

– ◡ ◡ – dimet. cat. in syll.: choriamb: V. 6, 7; Ep. 2, 3, 5.

– ◡ ◡ – ◡ dimet. cat. in disyll.: V. 1, 4; Epod. 4.

– ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ tetramet. cat. in disyll.: V. 2.

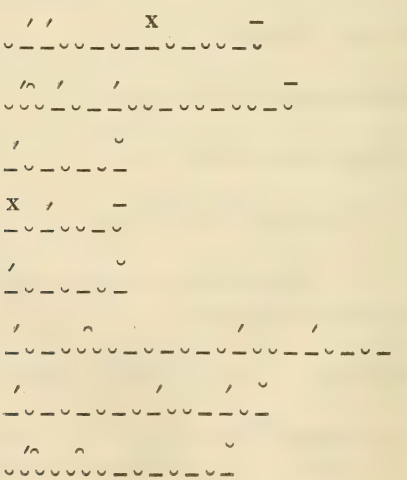
– ◡ ◡ – ◡ ◡ – dactyl. log. simpl. dupl. troch. cat.: V. 1. Epod. 1, 6, 7.

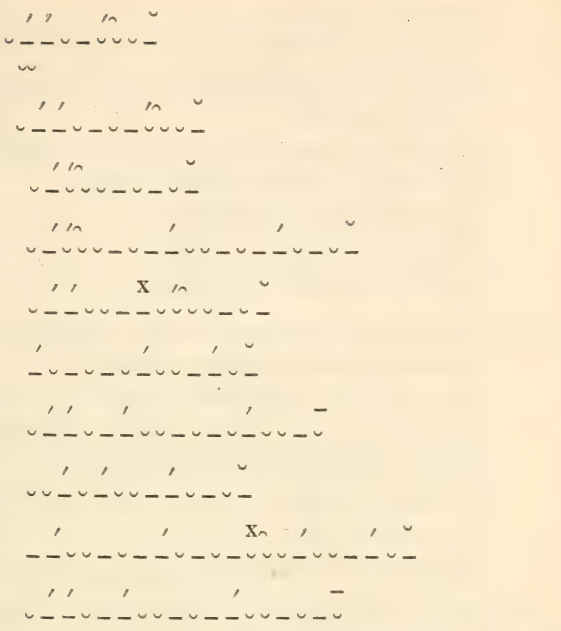
– ◡ ◡ – ◡ ◡ – ◡ dactyl. log. simp. dupl. troch. acat.: Epod. 4.

Anapaestic Rhythms.

◡ ◡ – ◡ dimet. cat.: Epod. 5.

The more frequent resolutions of the trochaic and iambic arsis in V. 2, 6, 8, 9, 10, 11. Epod. 1, 2, 6, are to be noted; the strong collision of the arses in V. 1, 2, 6, 7, 9, 10, 11. Ep. 1, 2, 3, 4, 5, 6, 7.





στρ. *Ἄριστον μὲν ὕδωρ, ὁ δὲ χρυσὸς αἰθόμενον πῦρ*
Ὅτε διαπρέπει νυκτὶ μεγάνορος ἔξοχα πλούτου·
Εἰ δ' ἄεθλα γαρύειν
Ἔλδεαι, φίλον ἦτορ,
Μηκέθ' ἁλίου σκόπει
Ἄλλο θαλπνότερον ἐν ἀμέρᾳ φαεννὸν ἄστρον ἐρήμας
διʼ αἰθέρος·
Μηδ' Ὀλυμπίας ἀγῶνα φέρτερον αὐδάσομεν·
Ὅθεν ὁ πολύφατος ὕμνος ἀμφιβάλλεται
Σοφῶν μητίεσσι, κελαδεῖν
Κρόνου παῖδ', ἐς ἀφνεὰν ἱκομένους
Μάκαιραν Ἱέρωνος ἑστίαν,

ἀντ. *Θεμιστεῖον ὃς ἀμφέπει σκᾶπτον ἐν πολυμάλῳ*
Σικελίᾳ, δρέπων μὲν κορυφὰς ἀρετᾶν ἄπο πασᾶν·
Ἀγλαΐζεται δὲ καὶ

Μουσικᾶς ἐν ἀώτῳ,
Οἷα παίζομεν φίλαν
Ἄνδρες ἀμφὶ θαμὰ τράπεζαν. ἀλλὰ Δωρίαν ἀπὸ φόρμιγγα πασσάλου
Λάμβαν', εἴ τί τοι Πίσας τε καὶ Φερενίκου χάρις
Νόον ὑπὸ γλυκυτάταις ἔθηκε φροντίσιν,
Ὅτε παρ' Ἀλφεῷ σύτο δέμας
Ἀκέντητον ἐν δρόμοισι παρέχων,
Κρατεῖ δὲ προσέμιξε δεσπόταν,

ἐπῳδ. Συρακόσιον ἱπποχάρμαν βασιλῆα. λάμπει δέ οἱ κλέος
Ἐν εὐάνορι Λυδοῦ Πέλοπος ἀποικίᾳ·
Τοῦ μεγασθενὴς ἐράσσατο γαιάοχος
Ποσειδᾶν, ἐπεί νιν καθαροῦ λέβητος ἔξελε Κλωθὼ
Ἐλέφαντι φαίδιμον ὦμον κεκαδμένον.
Ἦ θαύματα πολλὰ, καὶ πού τι καὶ βροτῶν φάτιν ὑπὲρ τὸν ἀλαθῆ λόγον
Δεδαιδαλμένοι ψεύδεσι ποικίλοις ἐξαπατῶντι μῦθοι.

Of a mixed character are Olymp. IX, XI; Nem. III, VI. Take as an example Nem. III.

Trochaic-iambic Element.

The iambic anacrusis: V. 1, 4, 5, 6; Ep. 2.

x
–⏑ monop. troch., basis: V. 3, 4, 5; Ep. 2, 3, 4.

/
–⏑– dipod. cat.: V. 1, 2, 4, 7; Ep. 2, 5.

/
–⏑––⏑ dipod. acat.: V. 6, 7; Ep. 1.

/
–⏑––⏑– tripod. cat.: V. 2, 3; Ep. 4.

/
–⏑––⏑––⏑ tripod. acat.: V. 2, 5, 8: Ep. 2.

Dactylic-anapaestic Element.

/
–⏑⏑– dimet. cat. in syll.: V. 1, 5; Ep. 3, 4.

dimet. cat. in disyll.: V. 6; Ep. 1, 3.

dact. log. simpl. dupl. troch. cat.: V. 3, 4, 7.

dact. log. simpl. dupl. troch. acat.: V. 1; Ep. 4.

dact. log. simpl. tripl. troch. cat.: Ep. 2.

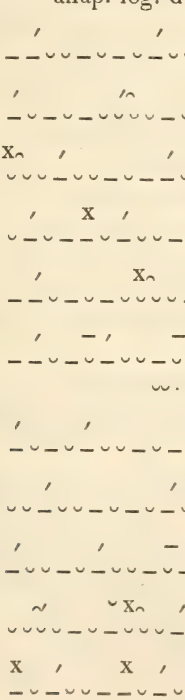
dact. log. dupl. dupl. troch. cat.: Ep. 5.

---

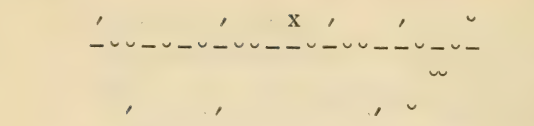
tripod. anap. cat.: Ep. 5.

anap. log. dupl. dupl. iamb. cat.: V. 8.

Str.



Ep.



στρ. Ὦ πότνια Μοῖσα, μᾶτερ ἀμετέρα, λίσσομαι,
Τὰν πολυξέναν ἐν ἱερομηνίᾳ Νεμεάδι
Ἵκεο Δωρίδα νᾶσον Αἴγιναν, ὕδατι γὰρ
Μένοντ' ἐπ' Ἀσωπίῳ μελιγαρύων τέκτονες
Κώμων νεανίαι, σέθεν ὄπα μαιόμενοι.
Διψῇ δὲ πρᾶγος ἄλλο μὲν ἄλλου·
Ἀθλονικία δὲ μαλιστ' ἀοιδὰν φιλεῖ,
Στεφάνων ἀρετᾶν τε δεξιωτάταν ὀπαδόν.

ἀντ. Τᾶς ἀφθονίαν ὄπαζε μήτιος ἀμᾶς ἄπο·
Ἄρχε δ' οὐρανοῦ πολυνεφέλα κρέοντι, θύγατερ,
Δόκιμον ὕμνον· ἐγὼ δὲ κείνων τέ μιν ὀάροις
Λύρᾳ τε κοινάσομαι. χαρίεντα δ' ἔξει πόνον
Χώρας ἄγαλμα, Μυρμιδόνες ἵνα πρότεροι
Ὤικησαν, ὧν παλαίφατον ἀγορὰν
Οὐκ ἐλεγχέεσσιν Ἀριστοκλείδας τεὰν
Ἐμίανε κατ' αἶσαν ἐν περισθενεῖ μαλαχθεὶς

ἐπ. Παγκρατίου στόλῳ· καματωδέων δὲ πλαγᾶν
Ἄκος ὑγιηρὸν ἔν γε βαθυπέδῳ Νεμέᾳ τὸ καλλίνικον
φέρει.
Εἰ δ' ἐὼν καλὸς ἔρδων τ' ἐοικότα μορφᾷ
Ἀνορέαις ὑπερτάταις ἐπέβα παῖς Ἀριστοφάνευς· οὐκέτι πρόσω
Ἀβάταν ἄλα κιόνων ὑπὲρ Ἡρακλέος περᾶν εὐμαρές.

The Lydian, which occupies a middle place between the Aeolian and Dorian, sometimes approaches the latter, as Nem. VIII; sometimes the former, as Olymp. IV, V, XIII, XIV.; Pyth. X. Nem. II, IV.; Isthm. VI, VII.

Take as examples Nem. VIII. and Olymp. V.

Nem. VIII. is composed of trochaic-iambic and dactylic-anapaestic elements.

Trochaic-iambic Element.

The iambic anacrusis, as a long: Ep. 1, 4.

x –

– ⏑ monop., basis: V. 1.

/

– ⏑ – monom. cat., cretic: V. 4; Ep. 3, 5.

/ –

– ⏑ – ⏑ monom. acat.: V. 1; Ep. 2, 3, 4, 5, 6 (twice).

/ – /

– ⏑ – ⏑ – ⏑ – dimet. cat.: V. 5. Ep. 1.

/ – / –

– ⏑ – ⏑ – ⏑ – ⏑ dimet. acat.: V. 5.

/ – / – / –

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ trimet. acat.: V. 2, 3.

/ – / – / – / – /

– ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – ⏑ – pentam. cat.: Epod. 6.

/

– ⏑ – ⏑ – tripod. cat.: Ep. 4.

Dactylic-anapaestic Element.

/

– ⏑ ⏑ – dimet. cat. in syll.: V. 2; Ep. 6.

/

– ⏑ ⏑ – – dimet. cat. in disyll.: V. 1.

/

– ⏑ ⏑ – ⏑ ⏑ – trimet. cat. in syll.: V. 3; Ep. 1, 2, 5.

/

– ⏑ ⏑ – ⏑ ⏑ – ⏑ trimet. cat. in disyll.: V. 1, 4; Epod. 3, 6.

/

⏑ ⏑ – monop. anap.: Ep. 3.

/

⏑ ⏑ – ⏑ ⏑ – – tripod. anap. cat.: V. 4.

x – / / / –

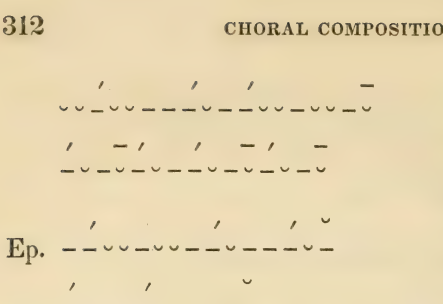
Str. – ⏑ – ⏑ ⏑ – – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ – ⏑

/ – / / / ⏑

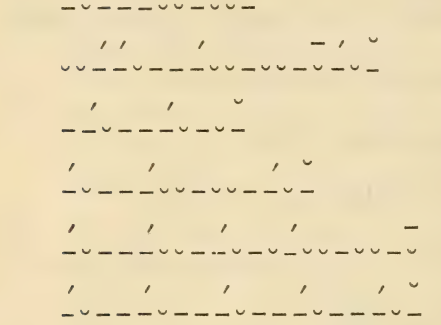
– ⏑ – ⏑ – ⏑ – – – ⏑ – – – ⏑ ⏑ –

/ – / / / ⏑

– ⏑ – ⏑ – ⏑ – – – ⏑ – – – ⏑ ⏑ – ⏑ ⏑ –



Ep.



στρ. Ὥρα πότνια, κάρυξ Ἀφροδίτας ἀμβροσιᾶν φιλοτάτων,
Ἄτε παρθενηΐοις παίδων τ᾽ ἐφίζοισα γλεφάροις,
Τὸν μὲν ἀμέροις ἀνάγκας χερσὶ βαστάζεις, ἕτερον δ᾽ ἑτέραις.
Ἀγαπατὰ δὲ καιροῦ μὴ πλαναθέντα πρὸς ἔργον ἕκαστον
Τῶν ἀρειόνων ἐρώτων ἐπικρατεῖν δύνασθαι.

ἀντ. Οἷοι καὶ Διὸς Αἰγίνας τε λέκτρον ποιμένες ἀμφεπόλησαν
Κυπρίας δώρων· ἔβλαστεν δ᾽ υἱὸς Οἰνώνας βασιλεὺς
Χειρὶ καὶ βουλαῖς ἄριστος. πολλά νιν πολλοὶ λιτάνευον ἰδεῖν·
Ἀβοατὶ γὰρ ἡρώων ἄωτοι περιναιεταόντων
Ἤθελον κείνου γε πείθεσθ᾽ ἀναξίαις ἑκόντες,

ἐπῳδ. Οἵ τε κραναᾶς ἐν Ἀθάναισιν ἅρμοζον στρατὸν
Οἵ τε ἀνὰ Σπάρταν Πελοπηϊάδαι.
Ἱκέτας Αἰακοῦ σεμνῶν γονάτων πόλιός θ᾽ ὑπὲρ φίλας
Ἀστῶν θ᾽ ὑπὲρ τῶνδ᾽ ἅπτομαι φέρων
Λυδίαν μίτραν καναχηδὰ πεποικιλμέναν,

Λείνιος δισσῶν σταδίων καὶ πατρὸς Μέγα Νεμεαῖον
ἄγαλμα.
Σὺν θεῷ γάρ τοι φυτευθεὶς ὄλβος ἀνθρώποισι παρμο-
νώτερος.

Olymp. V.

Trochaic Element.

x
– – monop., basis: V. 1, 2; Ep. 1, 2.

/
– ◡ – dipod. cat., cret.: V. 1, 3; Ep. 2.

/ –
– ◡ – ◡ – ◡ tripod. ac., ithyph.: V. 2, 3; Ep. 1, 2.

Dactylic-anapaestic Element.

/
– ◡ ◡ – dimet. cat. in syll.: V. 1.

/
– ◡ ◡ – ◡ ◡ – ◡ ◡ – tetram. cat. in syll.: V. 2; Ep. 2.

/ –
– ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ tetr. cat. in disyll.: Ep. 1.

/
– ◡ ◡ – ◡ – dact. log. simpl. dupl. troch. cat.: V. 1.

/
◡ ◡ – ◡ ◡ – ◡ – anap. log. dupl. simpl. iamb. ac.: V. 3.

x / / /
Str. – – – ◡ ◡ – – ◡ ◡ – ◡ – ◡ – ◡ –

x / – / –
– – – ◡ ◡ – ◡ ◡ – ◡ ◡ – – ◡ – ◡ – ◡

/ / / –
◡ ◡ – ◡ ◡ – ◡ – – ◡ – – ◡ – ◡ – ◡

x / / –
Ep. – – – ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ – ◡ – ◡ –

x / / / / –
– – – ◡ ◡ – ◡ ◡ – ◡ ◡ – – ◡ – ◡ – ◡

στρ. Ὑψηλᾶν ἀρετᾶν καὶ στεφάνων ἄωτον γλυκὺν
Τῶν Οὐλυμπίᾳ, Ὠκεανοῦ θύγατερ, καρδίᾳ γελανεῖ
Ἀκαμαντόποδός τ' ἀπήνας δέκευ Ψαύμιός τε δῶρα,

ἀντ. *Ὅς τὰν σὰν πόλιν αὔξων, Καμάρινα, λαοτρόφον*
Βωμοὺς ἐξ διδύμους ἐγέραρεν ἑορταῖς θεῶν μεγίσταις
Ὑπὸ βουθυσίαις ἀέθλων τε πεμπταμέροις ἁμίλλαις,

ἐπῳδ. *Ἵπποις ἡμιόνοις τε μοναμπυκίᾳ τε· τὶν δὲ κῦδος ἄβρὸν*
Νικάσαις ἀνέθηκε, καὶ ὃν πατέρ᾽ Ἄκρων᾽ ἐκάρυξε καὶ τὰν νέοικον ἕδραν.

II. Antistrophic Songs of the Dramatists.

We distinguish in the dramatic songs, the *στάσιμα*, which were sung after certain divisions or acts of the piece, by the whole chorus alone in the orchestra, and the songs of individuals, which were delivered partly by the acting characters alone (*μονῳδίαι, τὰ ἀπὸ σκηνῆς*), partly alternating between the persons on the stage and those of the chorus (*κομμοί*), partly by the chorus in single voices (*κομματικά*).

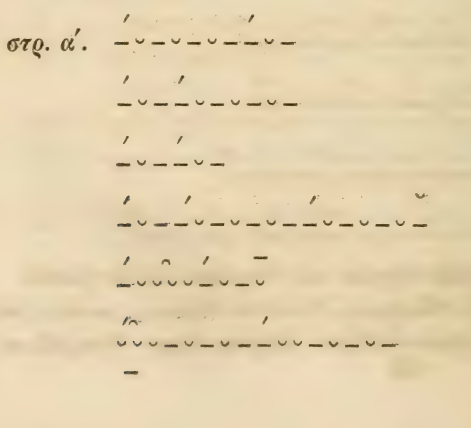
The *Stasima*, which may be sometimes longer, sometimes shorter, are antistrophic, and resemble more or less the choruses of the Dorian lyric poetry already considered.

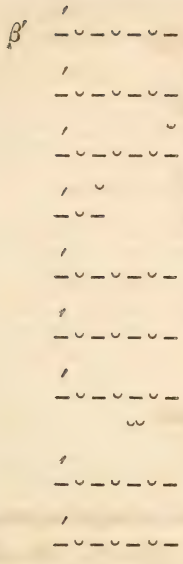
We will cite a few strophes as examples, and arrange them according to the rhythms which predominate in them.

1. Trochaic-iambic Choral Songs.

(a) *Strophes of a trochaic principal rhythm.*

Aesch. Eum. 490—498; 499—507. 508—516; 517—525.





στρ. α'. *Νῦν καταστροφαὶ νέων θεσμίων,*
Εἰ κρατήσει δίκα τε καὶ βλάβα
Τοῦδε μητροκτόνου.
Πάντας ἤδη τόδ' ἔργον εὐχερείᾳ συναρμόσει βροτούς.
Πολλὰ δ' ἔτυμα παιδότρωτα
Πάθεα προσμένει τοκεῦσιν, μετά τ' αὖθις ἐν χρόνῳ.

ἀντ. α'. *Οὔτε γὰρ βροτοσκόπων μαινάδων*
Τῶνδ' ἐφέρψει κότος τις ἐργμάτων·
Πάντ' ἐφήσω μόρον.
Πεύσεται δ' ἄλλος ἄλλοθεν, προφωνῶν τὰ τῶν πέλας κακὰ
Λῆξιν ὑπόδοσίν τε μόχθων
Οὐκέτ' οὐ βέβαια· τλάμων δὲ μάταν παρηγορεῖ.

στρ. β'. *Μηδέ τις κικλησκέτω*
Ξυμφορᾷ τετυμμένος,
Τοῦτ' ἔπος θροούμενος,
Ὦ δίκα,

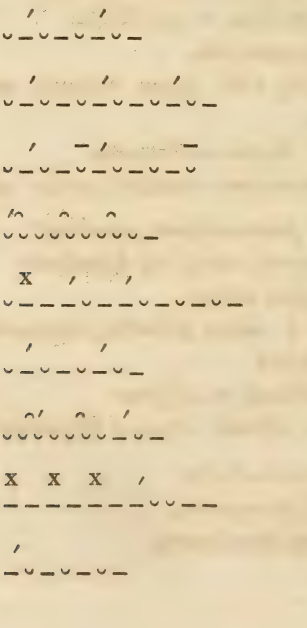
Ὦ θρόνοι τ᾽ Ἐρινύων
Ταῦτά τις τάχ᾽ ἂν πατὴρ
Ἢ τεκοῦσα νεοπαθὴς
Οἶκτον οἰκτίσαιτ᾽, ἐπει-
δὴ πίτνει δόμος δίκας.

ἀντ. β΄. *Ἔσθ᾽ ὅπου τὸ δεινὸν εὖ*
Καὶ φρενῶν ἐπίσκοπον
Δειμανεῖ καθήμενον.
Ξυμφέρει
Σωφρονεῖν ὑπὸ στένει.
Τίς δὲ μηδὲν ἐν φάει
Καρδίας ἀνατρέφων
Ἢ πόλις βροτός Θ᾽ ὁμοί-
ως ἔτ᾽ ἂν σέβοι δίκαν;

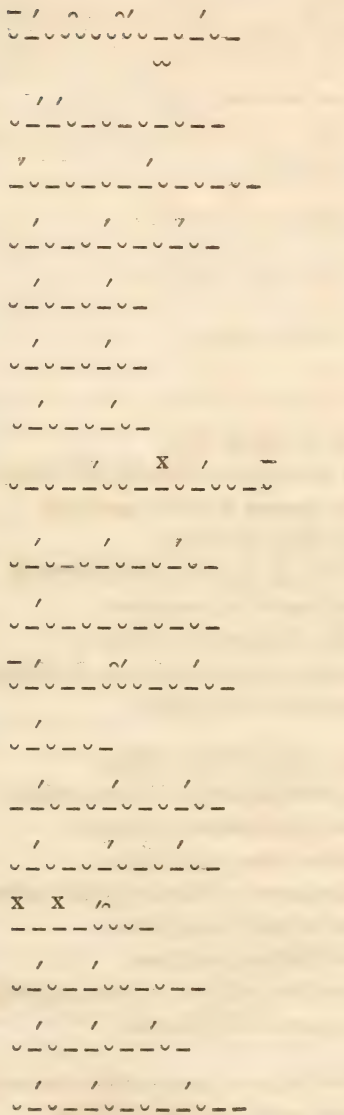
(b) *Strophes of an iambic principal rhythm.*

Aeschyl. Choeph. 22—31; 32—41. 42—53; 54—65. 66—83.

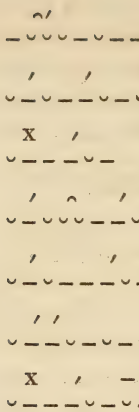
στρ. α΄.



στρ. β'.



ἐπῳδ.



στρ. α'. Ἰαλτὸς ἐκ δόμων ἔβην
Χοὰς προπομπὸς ὀξύχειρι σὺν κτύπῳ.
Πρέπει παρηὶς φοινίοις ἀμυγμοῖς
Ὄνυχος ἄλοκι νεοτόμῳ.
Δὶ αἰῶνος δ' ὐγμοῖσι βόσκεται κέαρ.
Λινοφθόροι δ' ὑφασμάτων
Λακίδες ἔφλαδον ὑπ' ἄλγεσιν,
Πρόστερνοι στολμοὶ πέπλων ἀγελάστοις
Ξυμφοραῖς πεπληγμένων.

ἀντ. α'. Τορὸς γὰρ ὀρθόθριξ φόβος,
Δόμων ὀνειρόμαντις, ἐξ ὕπνου κότον
Πνέων, ἀωρόννυκτον ἀμβόαμα
Μυχόθεν ἔλακε περὶ φόβῳ,
Γυναικείοισιν ἐν δώμασιν βαρὺς πίτνων.
Κριταί τε τῶνδ' ὀνειράτων
Θεόθεν ἔλακον ὑπέγγυοι
Μέμφεσθαι τοὺς γᾶς νέρθεν περιθύμως
Τοῖς κτανοῦσί τ' ἐγκοτεῖν.

στρ. β'. Τοιάνδε χάριν ἄχαριν, ἀπότροπον κακῶν,
Ἰὼ γαῖα μαῖα, μωμένα μ' ἰάλλει

Λύσθιος γυνά. φοβοῦμαι δ' ἔπος τόδ' ἐκβαλεῖν
Τί γὰρ λίτρον πεσόντος αἵματος πέδῳ;
Ἰὼ πανοιζὺς ἑστία,
Ἰὼ κατασκαφαὶ δόμων.
Ἀνήλιοι, βροτοστυγεῖς
Ἀνόφοι καλύπτουσι δόμους δισποτῶν θανάτοισι.

ἀντ. β'. *Σέβας δ' ἄμαχον, ἀδάματον, ἀπόλιμον τὸ πρίν,*
Λὶ ὥτων φρενός τε δαμίας περαίνον,
Νὺν ἀφίσταται. φοβεῖται δέ τις. τὸ δ' εὐτυχεῖν
Τόδ' ἐν βροτοῖς θεός τε καὶ θεοῦ πλέον.
Ῥοπὴ δ' ἐπισκοπεῖ δίκας
Ταχεῖα, τοῖς μὲν ἐν φάει,
Τὰ δ' ἐν μεταχμίῳ σκότου
Μένει χρονίζοντα βρέτει· τοὺς δ' ἄκραντος ἔχει νύξ.

ἐπῳδ. *Λὶ αἵματ' ἐκποθέντ' ἐπὸ χθονὸς τροφοῦ*
Τίτας φόνος πέπηγε, οὐ διαῤῥεδᾶν.
Ἄτη διαλγὴς *διαμέρει τὸν αἴτιον*
Παναρκέτας νόσου.
Οἴγοντι δ' οὔτι νεμφικῶν ἐδωλίων
Ἄκος, πόροι τε πάντες ἐκ μιᾶς ὁδοῦ
Βαίνοντες τὸν χερομυσῆ
Φόνον καθαίροντες ἰοῦσαν ἄτην.
Ἐμοὶ δ', ἀνάγκαι γὰρ ἀμφίπτολιν
Θεοὶ προσήγαγον, ἐκ γὰρ οἴκων πατρῴων
Δούλιον ἐξᾶγον αἶσαν,
Δίκαια καὶ μὴ δίκαια,
Πρόποτ' ἀρχαῖς βίου,
Βίᾳ φερομένων αἰτίσαι, πικρὸν φρενῶν
Στύγος κρατούσῃ. διερρύω δ' ὑφ' αἱμάτων
Ματαίοισι δισποτᾶν τύχαις,
Κρυφαίοις πήθεσιν παχυσμήτη.

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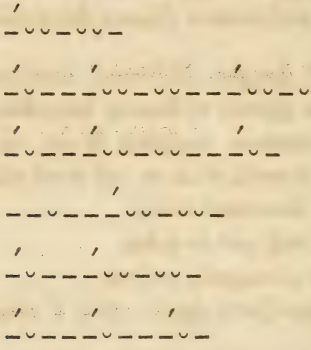
* Vulg. διαλγὴς ἄτη.

II. Dactylic-anapaestic Choral Songs.

(a) *Strophes of a dactylic principal rhythm.*

(α) Rational Dactyls.

Aesch. Prom. 887—893; 894—900 (Dorian mood).

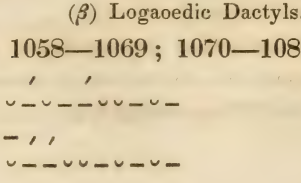


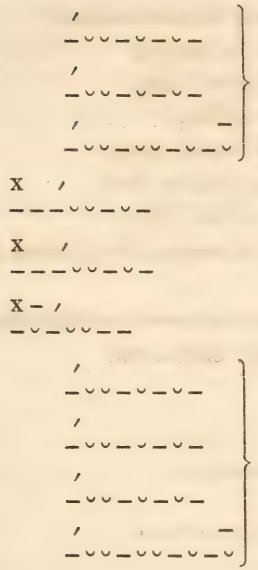
στρ. *Ἦ σοφὸς ἢ σοφὸς, ὃς*
Πρῶτος ἐν γνώμᾳ τόδ' ἐβάστασε καὶ γλώσσᾳ διεμυθολόγησεν,
Ὡς τὸ κηδεῦσαι καθ' ἑαυτὸν ἀριστεύει μακρῷ
Καὶ μήτε τῶν πλούτῳ διαθρυπτομένων
Μήτε τῶν γέννᾳ μεγαλυνομένων
Ὄντα χερνήταν ἐραστεῦσαι γάμων.

ἀντ. *Μήποτε μήποτέ μ', ὦ*
– ᴗ – Μοῖραι λεχέων Διὸς εὐνάτειραν ἴδοισθε πέλουσαν·
Μηδὲ πλαθείην γαμέτᾳ τινὶ τῶν ἐξ οὐρανοῦ.
Ταρβῶ γὰρ ἀστεργάνορα παρθενίαν
Εἰσορῶσ' Ἰοῦς μέγα δαπτομέναν
Δυσπλάνοις Ἥρας ἀλατείαις πόνων.

(β) Logaoedic Dactyls.

Soph. Elec. 1058—1069; 1070—1081.





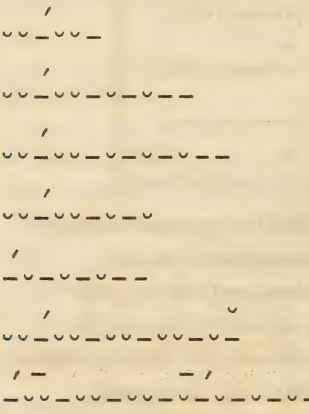
στρ. *Τί τοὺς ἄνωθεν φρονιμωτάτους*
Οἰωνοὺς ἐσορώμενοι τροφᾶς
Κηδομένους ἀφ᾽ ὧν τε βλά-
στωσιν ἀφ᾽ ὧν τ᾽ ὄνασιν εὗ-
ρωσι, τάδ᾽ οὐκ ἐπ᾽ ἴσας τελοῦμεν;
Ἀλλ᾽ οὐ τὰν Διὸς ἀστραπὰν
Καὶ τὰν οὐρανίαν Θέμιν,
Δαρὸν οὐκ ἀπόνητοι.
Ὦ χθονία βροτοῖσι φά-
μα, κατὰ μοι βόασον οἰκ-
τρὰν ὅπα τοῖς ἔνερθ᾽ Ἀτρεί-
δαις, ἀχόρευτα φέρουσ᾽ ὀνείδη·

ἀντ. *Ὅτι σφὶν ἤδη τὰ μὲν ἐκ δόμων*
Νοσεῖ,—τὰ δὲ πρὸς τέκνων διπλῆ
Φύλοπις οὐκ ἔτ᾽ ἐξισοῦ-
ται φιλοτασίῳ διαί-

τᾳ. *πρόδοτος δὲ μόνα σαλεύει*
Ἠλέκτρα, τὸν ἀεὶ πατρὸς
Δειλαία στενάχουσ', ὅπως
Ἁ πάνδυρτος ἀηδὼν,
Οὔτε τι τοῦ θανεῖν προμη-
θὴς τό τε μὴ βλέπειν ἑτοί-
μα διδύμαν ἑλοῦσ' Ἐρι-
νύν. τίς ἂν εὔπατρις ὧδε βλάστοι;

(b) *Strophes of an anapaestic principal rhythm.*

Aesch. Prom. 545—552; 553—560.



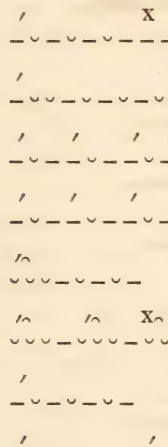
στρ. *Φέρ' ὅπως ἄχαρις*
Χάρις, ὦ φίλος, εἰπὲ, ποῦ τίς ἀλκά;
Τίς ἐφαμερίων ἄρηξις; οὐδ' ἐδέρχθης
Ὀλιγοδρανίαν ἄκικυν,
Ἰσόνειρον, ᾗ τὸ φωτῶν
Ἀλαὸν ⏑⏑– γένος ἐμπεποδισμένον;
Οὔποτε τὰν Διὸς ἁρμονίαν θνατῶν παρεξίασι βουλαί.

ἀντ. *Ἔμαθον τάδε σὰς*
Προσιδοῦσ' ὀλοὰς τύχας, Προμηθεῦ.
Τὸ διαμφίδιον δέ μοι μέλος προσέπτα

Τόδ' ἐκεῖνό θ' ὅτ' ἀμφὶ λουτρὰ
Καὶ λέχος σὸν ὑμεναίουν
Ἰότατι γάμων, ὅτε τὰν ὁμοπάτριον
Ἔδνοις ἄγαγες Ἡσιόναν πιθὼν δάμαρτα κοινόλεκτρον.

III. Cretic Choral Songs.

Aesch. Eum. 321—333; 334—346.



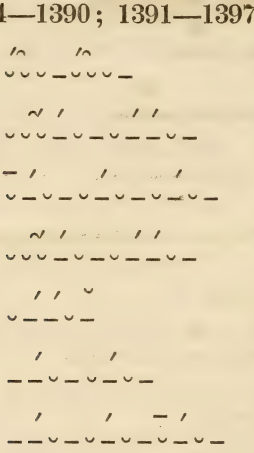
στρ. *Μᾶτερ ἃ μ' ἔτικτες, ὦ μᾶτερ,*
Νὺξ, ἀλαοῖσι καὶ δεδορκόσιν ποινᾶν,
Κλῦθ'. ὁ Λατοῦς γὰρ ἰνίς μ' ἄτιμον τίθησιν,
Τόνδ' ἀφαιρούμενος πτῶκα, ματρῷον ἄγνισμα κύριον φόνου.
Ἐπὶ δὲ τῷ τεθυμένῳ
Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλὴς,
Ὕμνος ἐξ Ἐρινύων
Δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.

ἀντ. *Τοῦτο γὰρ λάχος διανταία*
Μοῖρ' ἐπέκλωσεν ἐμπέδως ἔχειν, θνατῶν
Τοῖσιν αὐτουργίαι ξυμπέσωσιν μάταιοι,
Τοῖς ὁμαρτεῖν, ὅφρ' ἂν γᾶν ὑπέλθῃ. Θανὼν δ' οὐκ ἄγαν ἐλεύθερος.

Ἐπὶ δὲ τῷ τεθυμένῳ
Τόδε μέλος, παρακοπὰ, παραφορὰ φρενοδαλὴς,
Ὕμνος ἐξ Ἐρινύων
Δέσμιος φρενῶν, ἀφόρμικτος, αὐονὰ βροτοῖς.

Dochmii.

Soph. Elec. 1384—1390; 1391—1397.



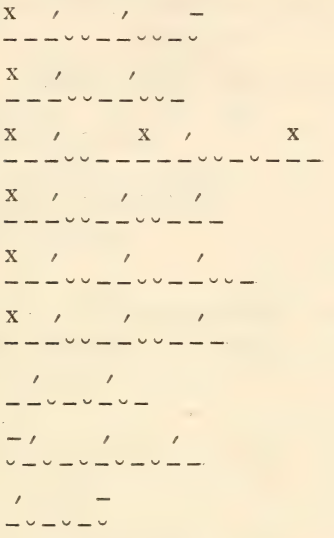
στρ. *Ἴδεθ᾽ ὅπη προνέμεται*
Τὸ δυσέριστον αἷμα φυσῶν Ἄρης.
Βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
Μετάδρομοι κακῶν πανουργημάτων
Ἄφυκτοι κύνες,
Ὥστ᾽ οὐ μακρὰν ἔτ᾽ ἀμμένει
Τοὐμὸν φρενῶν ὄνειρον αἰωρούμενον.

ἀντ. *Παράγεται γὰρ ἐνέρων*
Δολιόπους ἀρωγὸς εἴσω στέγας,
Ἀρχαιόπλουτα πατρὸς εἰς ἑδώλια,
Νεοκόνητον αἷμα χειροῖν ἔχων·
Ὁ Μαίας δὲ παῖς
Ἑρμῆς σφ᾽ ἄγει δόλον σκότῳ
Κρύψας πρὸς αὐτὸ τέρμα, κοὐκ ἔτ᾽ ἀμμένει.

IV. Choriambic-ionic Choral Songs.

(a) *Strophes of a choriambic principal rhythm.*

Soph. Ant. 944—954; 955—965.



στρ. Ἔτλα καὶ Δανάας οὐράνιον φῶς
Ἀλλάξαι δέμας ἐν χαλκοδέτοις
Αὐλαῖς· κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·
Καίτοι καὶ γενεᾷ τίμιος, ὦ παῖ παῖ,
Καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους.
Ἀλλ' ἁ μοιριδία τις δύνασις δεινά·
Οὔτ' ἄν νιν ὄμβρος οὔτ' Ἄρης,
Οὐ πύργος, οὐχ ἁλίκτυποι κελαιναὶ
Νᾶες ἐκφύγοιεν.

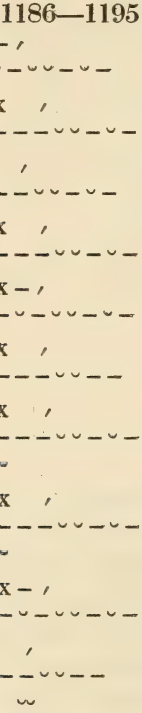
ἀντ. Ζεύχθη δ' ὀξυχόλοις παῖς ὁ Δρύαντος,
Ἠδωνῶν βασιλεὺς, κερτομίοις
Ὀργαῖς, ἐκ Διονύσου πετρώδει κατάφρακτος ἐν δεσμῷ.
Οὕτω τᾶς μανίας δεινὸν ἀποστάζει
Ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μανίαις
Ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.

Παύεσκε μὲν γὰρ ἐνθέους
Γυναῖκας εὐιόν τε πῦρ, φιλαύλους τ᾽
Ἐρέθιζε Μούσας.

Glyconics.

Original form.

Soph. Oed. R. 1186—1195; 1196—1203.



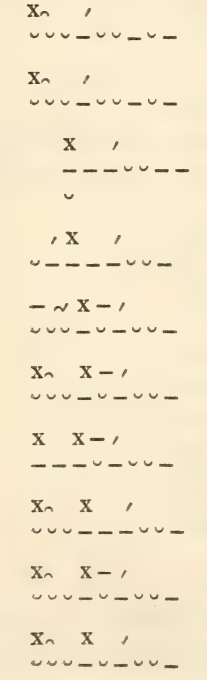
στρ. *Ἰὼ γενεαὶ βροτῶν*
Ὡς ὑμᾶς ἴσα καὶ τὸ μηδὲν ζώσας ἐναριθμῶ.
Τίς γὰρ, τίς ἀνὴρ πλέον
Τᾶς εὐδαιμονίας φέρει
Ἢ τοσοῦτον ὅσον δοκεῖν
Καὶ δόξαντ᾽ ἀποκλῖναι;
Τὸ σόν τοι παράδειγμ᾽ ἔχων,
Τὸν σὸν δαίμονα, τὸν σὸν, ὦ

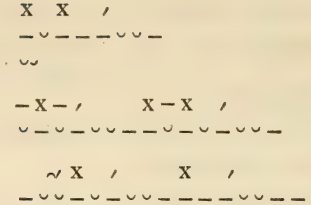
Τλᾶμον Οἰδιπόδα, βροτῶν
Οὐδένα μακαρίζω.

ἀντ. *Ὅστις καθ' ὑπερβολὰν*
Τοξεύσας ἐκράτησε τοῦ πάντ' εὐδαίμονος ὄλβου,
Ὦ Ζεῦ, κατὰ μὲν φθίσας
Τὰν γαμψώνυχα παρθένον
Χρησμῳδόν· θανάτων δ' ἐμᾷ
Χώρᾳ πύργος ἀνέστα·
Ἐξ οὗ καὶ τὰ μέγιστ' ἐτι-
μάθης, ταῖς μεγάλαισιν ἐν
Θήβαισιν ἀνάσσων.

Polyschematist forms.

Eur. Iph. Aul. 543—557; 558—572.





στρ. *Μάκαρες οἳ μετρίας θεοῦ*
Μετά τε σωφροσύνας μετέ-
σχον λέκτρων Ἀφροδίτας,

Γαλανείᾳ χρησάμενοι
Μαινομένων οἴστρων, ὅθι δὴ
Δίδυμ' Ἔρως ὁ χρυσοκόμας
Τόξ' ἐντείνεται χαρίτων
Τὸ μὲν ἐπ' εὐαίωνι πότμῳ,
Τὸ δ' ἐπὶ συγχύσει βιοτᾶς.
Ἀπενέπω νιν ἀμετέρων,
Κύπρι καλλίστα, θαλάμων,
Εἴη δέ μοι μετρία μὲν χάρις, πόθοι δ' ὅσιοι,
Καὶ μετέχοιμι τᾶς Ἀφροδίτας, πολλὰν δ' ἀποθείμαν.

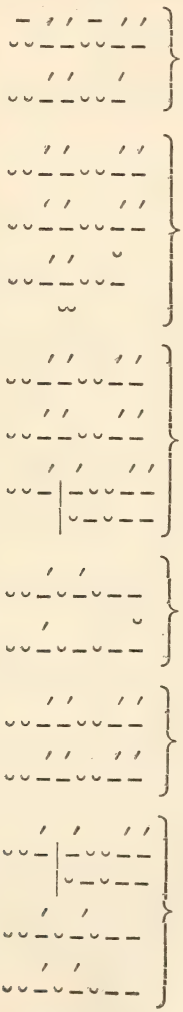
ἀντ. *Διάφοροι δὲ φύσεις βροτῶν,*
Διάτροποι δὲ τρόποις. ὁ δ' ὀρ-
θὸς ἐσθλὸν σαφὲς αἰεί.

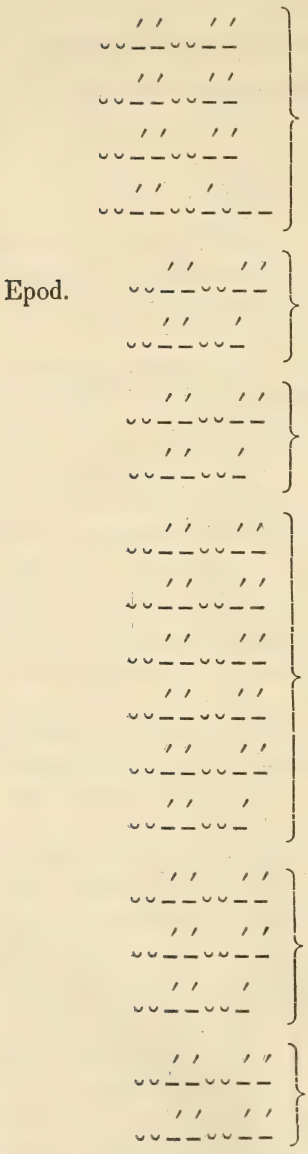
Τροφαί θ' αἱ παιδευόμεναι
Μέγα φέρουσιν εἰς ἀρετὰν,
Τό τε γὰρ αἰδεῖσθαι σοφία,
Τάν τ' ἐξαλλάσσουσαν ἔχει
Χάριν ὑπὸ γνώμας ἐσορᾶν
Τὸ δέον, ἔνθα δόξα φέρει
Κλέος ἀγήρατον βιοτᾷ.
Μέγα τι θηρεύειν ἀρετὰν,
Γυναιξὶν μὲν κατὰ Κύπριν κρυπτὰν, ἐν ἀνδράσι δ' αὖ
Κόσμος ἐνὼν ὁ μυριοπληθὴς μείζω πόλιν αὔξει.

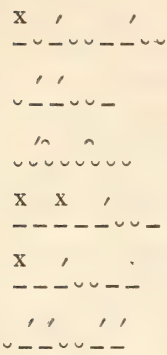
(b) *Strophes of an Ionic principal rhythm.*

Eur. Bacch. 519—537; 538—555: 556—575.

Str.




Epod.



στρ. *Ἀχελῴου θύγατερ,*

Πότνι᾽, εὐπάρθενε Δίρκα,
Σὺ γὰρ ἐν σαῖς ποτε παγαῖς
Τὸ Διὸς βρέφος ἔλαβες,

Ὅτε μηρῷ πυρὸς ἐξ ἀ-
θανάτου Ζεὺς ὁ τεκών ἧρ-
πασέ νιν, τάδ᾽ ἀμβοάσας·

Ἴθι, Διθύραμβ᾽, ἐμάν, ἄρ-
σενα τάνδε βᾶθι νηδύν·

Ἀναφαίνω σε τόδ᾽, ὦ Βακ-
χιε, Θήβαις ὀνομάζειν.

Σὺ δέ μ᾽ ὦ μάκαιρα Δίρκα,
Στεφανηφόρους ἀπωθεῖ
Θιάσους ἔχουσαν ἐν σοί.

Τί μ᾽ ἀναίνει, τί με φεύγεις;
Ἔτι ναὶ τὰν βοτρυώδη
Διονύσου χάριν οἴνας
Ἔτι σοι τοῦ Βρομίου μελήσει

ἀντ. *Οἵαν οἵαν ὀργὰν*
Ἀναφαίνει χθόνιον

Γένος ἐκφύς τε δράκοντός
Ποτε Πενθεὺς, ὃν Ἐχίων
Ἐφύτευσε χθόνιος,

Ἀγριωπὸν τέρας, οὐ φῶ-
τα βροτεῖον, φόνιον δ' ὡς-
τε γίγαντ' ἀντίπαλον θεοῖς,

Ὅς ἐμ' ἐν βρόχοισι τὰν τοῦ
Βρομίου τάχα ξυνάψει,

Τὸν ἐμὸν δ' ἐντὸς ἔχει δώ-
ματος ἤδη θιασώταν

Σκοτίαις κρυπτὸν ἐν εἱρκταῖς.
Ἐσορᾷς τάδ', ὦ Διὸς παῖ
Διόνυσε, σοὺς προφήτας

Ἐν ἀμίλλαισιν ἀνάγκας;
Μόλε χρυσῶπα τινάσσων
Ἀνὰ θύρσον κατ' Ὄλυμπον.
Φονίου δ' ἀνδρὸς ὕβριν κατάσχες.

ἐπῳδ. *Πόθι Νύσας ἆρα τᾶς θη-*
ροτρόφου θυρσοφορεῖς

Θιάσους, ὦ Διόνυσ', ἢ
Κορυφαῖς Κωρυκίαις;

Τάχα δ' ἐν τοῖς πολυδένδρεσ-
σιν Ὀλύμπου θαλάμοις, ἔν-
θα ποτ' Ὀρφεὺς κιθαρίζων

Σύναγεν δένδρεα Μούσαις,
Σύναγεν θῆρας ἀγρώτας.
μάκαρ ὦ Πιερία,

Σέβεταί σ' Εὔιος, ἥξει
Τε χορεύσων ἅμα βακχεύ-
μασι, τόν τ' ὠκυρόαν

Διαβὰς Ἄξιον εἰλισ-
σομένας μαινάδας ἄξει,

Λυδίαν τε τὸν εὐδαιμονίας
Βροτοῖς ὀλβοδόταν,
Πατέρα τε, τὸν ἔκλυον
Εὔιππον χώραν ὕδασιν
Καλλίστοισι λιπαίνειν.

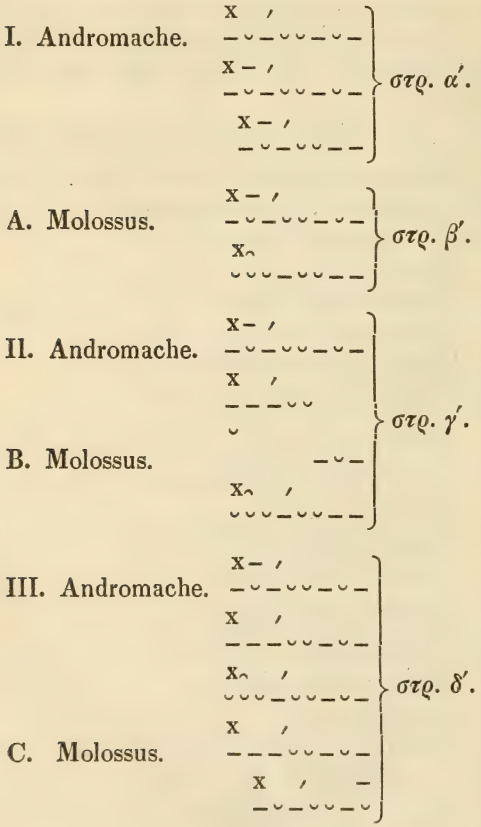
The *μονῳδίαι* or *τὰ ἀπὸ σκηνῆς* occur most frequently in the later tragedy. They are generally antistrophic, as Aesch. Prom. 574—588; 593—608. Eur. Orest. 960—970; 971—981; 982—1010.

The *κομμοί* and *κομματικά* are likewise sometimes antistrophic, sometimes not. The antistrophic commatic songs usually correspond with much art, and the single verses are equally divided between the persons and chorus. As an example take Aesch. Agam. 1072 sqq.

I. Cassandra. *στρ. α′.*
A. Chorus. 2 trim. iamb.
I. Cassandra. *ἀντ. α′.*
A. Chorus. 2. trim. iamb.
II. Cassandra. *στρ. β′.*
B. Chorus. 2 trim. iamb.
II. Cassandra. *ἀντ. β′.*
B. Chorus. 2 trim. iamb.
III. Cassandra. *στρ. γ′.*
C. Chorus. 2 trim. iamb.
III. Cassandra. *ἀντ. γ′.*
C. Chorus. 2 trim. iamb.
IV. Cassandra. *στρ. δ′.*
D. Chorus. 2 trim. iamb.
IV. Cassandra. *ἀντ. δ′.*
D. Chorus. 2 trim. iamb.
V. Cassandra. *στρ. ε′.*
E. Chorus. 2 trim. iamb.
F. *μεσοστρ. α′.*
V. Cassandra. *ἀντ. ε′.*
E. Chorus. 2 trim. iamb.
F. *μεσαντ. α′.*
VI. Cassandra. *στρ. ς′.*
G. Chorus. *μεσοστρ. β′.*

VI. Cassandra. *ἀντ. ϛ′.*
G. Chorus. *μεσαντ. β′.*
VII. Cassandra. *στρ. ζ′.*
H. Chorus. *μεσοστρ. γ′.*
VII. Cassandra. *ἀντ. ζ′.*
H. Chorus. *μεσαντ. γ′.*

As an example of a commatic song between the persons of the play without the chorus take Eur. Androm. 502—544.



Ϙ. Menelaus. Anapaests. *στρ. ε′.*
I. Andromache. *ἀντ. α′.*
A. Molossus. *ἀντ. β′.*

II. Andromache.
B. Molossus. } ἀντ. γ′.
III. Andromache.
C. Molossus. } ἀντ. δ′.
𝔄. Menelaus. Anapaests. ἀντ. ε′.

As an example of a still more elaborate correspondence take Aesch. Choeph. 306—478.

I. Chorus. Anapaest.
A. Orestes. στρ. α′.
II. Chorus. στρ. β′.
𝔄. Electra. ἀντ. α′.

III. Chorus. Anapaest.
B. Orestes. στρ. γ′.
II. Chorus. ἀντ. β′.
𝔅. Electra. ἀντ. γ′.

IV. Chorus. Anapaest.
𝔈 Electra. στρ. δ′.
V. Chorus. στρ. ε′.
C. Orestes. ἀντ. δ′.

VI. Chorus. Anapaest.
𝔇. Electra. στρ. ϛ′.
V. Chorus. ἀντ. ε′.
D. Orestes. ἀντ. ϛ′.
VII. Chorus.* στρ. ζ′.

E. Orestes. στρ. η′.
𝔈. Electra. ἀντ. η′.
VII. Chorus. ἀντ. ζ′.

F. Orestes.
𝔉. Electra. } στρ. ϑ′.
VIII. Chorus.

F. Orestes.
𝔉. Electra. } ἀντ. ϑ′.
VIII. Chorus.

IX. Chorus. στρ. ι′.
IX. Chorus. ἀντ. ι′.
X. Chorus. Anapaest.

* According to Lachmann (de chor. syst. p. 112), Electra has commonly the στρ. ζ′ and ἀντ. ζ′.

The whole system of the strophes is, therefore, the following:

anap. α′ β′ α′ anap. γ′ β′ γ′ anap. δ′ ε′ δ′ anap. ϛ′ ε′ ϛ′ ζ′ η′ η′ ζ′ θ′ θ′ ι′ ι′ anap.

The *parabasis* was a peculiarity of the ancient comedy. It was an insertion in the play which interrupted the attention and in which the poet spoke through the chorus to the spectators. The parabasis was not a necessary part of comedy; it might, therefore, be altogether wanting, as is the case in the Ecclesiazousae, Lysistrata, and Plutus of Aristophanes. On the other hand, a comedy might have more than one parabasis. A complete parabasis consisted of the following parts:

(1) of the *κομμάτιον*, which comprised a few verses only, which sometimes were of the same kind as those of the following part;

(2) of the *παράβασις*, in its stricter signification. It consists always of verses by the line, most frequently of anapaestic tetrameters, but never of iambic trimeters;

(3) of the *μακρόν* or *πνῖγος*, usually a short anapaestic system which was recited quickly;

(4) of the strophe, *στροφή* or *ᾠδή*, of melic composition;

(5) of the *ἐπίῤῥημα*, consisting of several verses repeated by the line, usually of trochaic tetrameters;

(6) of the *ἀντίστροφος* or *ἀντῳδή*, corresponding to the *στροφή* or *ᾠδή*;

(7) of the *ἀντεπίῤῥημα*, corresponding to the *ἐπίῤῥημα*.

Except the *στροφή* and *ἀντίστροφος*, which were sung by the chorus, the leader of the chorus recited the other parts of the parabasis.

Examples of parabases are:

Arist. Nub. 510—626.
I. *κομμάτιον* 510—517.
II. *παράβασις* 517—562 (metr. Eupolideum).
III. *μακρόν* wanting.
IV. *στροφή* 563—574.
V. *ἐπίῤῥημα* 575—594 (tetrametr. troch. cat.)
VI. *ἀντίστροφος* 595—606.
VII. *ἀντεπίῤῥημα* 607—626.

Nub. 1115—1130. II. *παράβασις* (tetrametr. troch. cat.)

Equit. 498—610.
I. *κομμάτιον* 498—506. (2 syst. anap.)

II. *παράβασις* 507—546 (vers. Aristoph.)
III. *μακρόν* 547—550. (system. anap.)
IV. *στροφή* 551—564.
V. *ἐπίῤῥημα* 565—580 (tetram. troch. cat.)
VI. *ἀντίστροφος* 581—594.
VII. *ἀντεπίῤῥημα* 595—610.

Equit. 1263—1315.
IV. *στροφή* 1263—1264.
V. *ἐπίῤῥημα* 1265—1289 (tetram. troch. cat.)
VI. *ἀντίστροφος* 1290—1291.
VII. *ἀντεπίῤῥημα* 1292—1315.

Av. 676—800.
I. *κομμάτιον* 676—684.
II. *παράβασις* 685—722 (vers. Aristoph.)
III. *μακρόν* 723—736 (syst. anap.)
IV. *στροφή* 737—752.
V. *ἐπίῤῥημα* 753—768. (tetram. troch. cat.)
VI. *ἀντίστροφος* 769—784.
VII. *ἀντεπίῤῥημα* 785—800.

Vesp. 1009—1121.
I. *κομμάτιον* 1009—1014.
II. *παράβασις* 1015—1050 (vers. Arist.)
III. *μακρόν* 1051—1059 (syst. anap.)
IV. *στροφή* 1060—1070.
V. *ἐπίῤῥημα* 1071—1091 (tetr. troch. cat.)
VI. *ἀντίστροφος* 1092—1100.
VII. *ἀντεπίῤῥημα* 1101—1121.

Acharn. 626—718.
I. *κομμάτιον* 626—627
II. *παράβασις* 628—658
} vers. Aristoph.
III. *μακρόν* 659—664 (system. anap.)
IV. *στροφή* 665—675.
V. *ἐπίῤῥημα* 676—691 (tetram. troch. cat.)
VI. *ἀντίστροφος* 692—702.
VII. *ἀντεπίῤῥημα* 703—718.

Ran. 675—737.
IV. *στροφή* 675—685.
V. *ἐπίῤῥημα* 686—705 (tetram. troch. cat.)
VI. *ἀντίστροφος* 706—716.
VII. *ἀντεπίῤῥημα* 717—737.

Pac. 729—818.
I. *κομμάτιον* 729—733
II. *παράβασις* 734—764
} Vers. Arist.

III. *μακρόν* 765—774 (syst. anap.)
IV. *στροφή* 775—796.
VII. *ἀντίστροφος* 797—818.
Pac. 1127—1190.
IV. *στροφή* 1127—1139.
V. *ἐπίῤῥημα* 1140—1158 (16 tetr. tr. cat.; syst. troch.)
VI. *ἀντίστροφος* 1159—1171.
VII. *ἀντεπίῤῥημα* 1172—1190.
Thesmoph. 785—845.
II. *παράβασις* 785—813 (Vers. Aristoph.)
III. *μακρόν* 814—829 (syst. anap.)
V. *ἐπίῤῥημα* 830—845.

With the Roman comic writers, the prologue supplied the place of the parabasis. Yet Plautus has twice, Curcul. IV. 1. Cistell. I. 3, a kind of parabasis, since in the former the *choragus* addresses the spectators in catalectic trochaic tetrameters, in the latter *Auxilium* does the same in senarii.

The exact correspondence which we find in the melic parts of the drama sometimes is transferred also to the dialogue. The individual persons often speak in single verses, as Soph. Elec. 384—414; or in half verses, as Soph. Oed. R. 625—629. Eur. Orest. 774—798; or in pairs of verses, as Soph. Oed. R. 108—131; or in such a manner, that the first person speaks in one, the second in two verses: Aesch. Prom. 39—81. Soph. Oed. R. 99—107.

B. Free Choral Songs.

The free choral songs (*συστήματα ἀπολελυμένα*) consist of changing rhythms, which never return in the same order of sequence. This kind of composition was peculiar to the later dithyramb of Philoxenus, Timotheus and Telestes, and was also employed in the drama, particularly in the commatic songs; for stasima are never composed in this way. To the variety of the rhythms, the variety of the moods also corresponded, so that in the same song the Dorian, Phrygian and Lydian might alternate.

Among the *ἀπολελυμένα* the grammarians have erroneously classed the *ἄστροφα*, so called, single exclamations and sentences, which, bound to no definite rhythm, sometimes preceded or followed or interrupted the speeches or songs. To these belonged the *ἐπιφωνήματα*, as *φεῦ*, *ἰώ*, *αἶ*, *οἴμοι*, etc.; the *ἐφύμνια* and *μεσύμνια*, as *ἰήϊε Παιάν*, *ὦ Διθύραμβε*, and in Sappho:

Ὕψοι δὴ τὸ μέλαθρον [Ὑμήναον], ἀείρατε τέκτονες ἄνδρες [Ὑμήναον].
Γαμβρὸς ἔρχεται ἶσος Ἄρηϊ.

Lastly the *ἐπιφθεγματικά*, which often embraced whole sentences, as in Bacchylides:

Ἦ καλὸς Θεόκριτος, οὐ μοῦνος ἀνθρώπων ἐρᾷς.
Σὺ δ' ἐν χιτῶνι μόνῳ παρὰ τὴν φίλην γυναῖκα φεύγεις.

The genuine free songs, which form an independent whole, are either of such a sort that they form a whole of one or more strophes (*μονόστροφα*: A; *ἑτερόστροφα*: AB; *ἀλλοιόστροφα* or *πολύστροφα*: ABCD . . .), or that the song is of itself an existing indivisible whole, which transcends the ordinary measure of a strophe (*ἄτμητα*). The strophes of which a *σύστημα ἀπολελυμένον* is composed, are sometimes more, sometimes less like each other in rhythmical character (*παρομοιόστροφα*, *ἀνομοιόστροφα*). The resemblance occurs most frequently at the beginning or end of the strophes.

As examples of this kind of composition, the following passages may serve:

Telest. Fragm. Dithyr. Argo in Ath. XIV. p. 617 F. 626 C.

Ὃν σοφὸν σοφὰν λαβοῦσαν οὐκ ἐπέλπομαι νόῳ
Δρυμοῖς ὀρείοις ὄργανον
Διΐαν Ἀθήναν
Δυσόφθαλμον αἶσχος ἐκφοβηθεῖσαν
Αὖθις ἐκ χερῶν βαλεῖν
Νυμφαγενεῖ χειροκτύπῳ
Φηρὶ Μαρσύᾳ κλέος.
Τί γὰρ νιν εὐηράτοιο κάλλεος
Ὀξὺς ἔρως ἔτειρεν;
Ἃ γὰρ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε
Κλωθώ;

Eur. Herc. fur. 1017—1041.

Ὁ φόνος ἦν ὃν Ἀργολὶς ἔχει πάτρα
Τότε μὲν περισαμότατος καὶ ἄριστος
Ἑλλάδι τῶν Δαναοῦ παίδων·

Τὰ δ' ὑπερέβαλε, παρέδραμε τὰ τότε κακά.
Τάλανι διογενεῖ κόρῳ μονοτέκνου Πρόκνης
Φόνον ἔχω λέξαι θυόμενον μούσαις·
Σὺ δὲ τεκνα τρίγονα τεκόμενος, ὦ δάϊε,
Λυσσάδι συγκατειργάσω μοίρᾳ.

Ἐς τίνα στεναγμὸν
Ἥγόον ἢ φθιτῶν ᾠδὰν ἢ τὸν Ἅιδα χορὸν ἀχήσω;
Φεῦ φεῦ· ἴδεσθε, διάνδιχα κλῆθρα
Κλίνεται ὑψιπύλων δόμων.
Ὤμοι· ἴδεσθε τὰ τέκνα πρὸ πατρὸς
Ἄθλια κείμενα δυστάνου,

Εὔδοντος ὕπνον δεινὸν ἐκποδὼν φόνου.
Περὶ δὲ δεσμὰ καὶ πολύβροχ' ἁμμάτων
Ἐρείσμαθ' Ἡράκλειον ἀμφὶ δέμας τάδε λαΐνοις
Ἀνημμέν' ἀμφὶ κίοσιν οἴκων.

Ὁ δ', ὥς τις ὄρνις ἄπτερον καταστένων
Ὠδῖνα τέκνων, πρέσβυς ὑστέρῳ ποδὶ,
Πικρὰν διώκων ἧλυσιν. πάρεσθ' ὅδε.

The first three divisions end with the ecbasis.
Soph. Philoct. 1169—1217.

Φ. *Πάλιν πάλιν παλαιὸν ἄλγημ' ὑπέμνασας, ὦ λῷστε*
Τῶν πρὶν ἐντόπων,
Τί μ' ὤλεσας; τί μ' εἴργασαι;

Χ. *Τί τοῦτ' ἔλεξας;*

Φ. *Εἰ σὺ τὰν ἐμοὶ στυγερὰν*
Τροφάδα γαΐαν μ' ἤλπισας ἄξειν.

Χ. *Τόδε γὰρ νοῶ κράτιστον.*

Φ. *Ἀπό νύν με λείπετ' ἤδη.*

Χ. *Φίλα μοι, φίλα ταῦτα παρήγγειλας, ἑκόντι τε*
πράσσειν.
Ἴωμεν ἴωμεν
Ναὸς ἵν' ἡμῖν τέτακται.

Φ. *Μὴ, πρὸς ἀραίου Διὸς, ἔλθῃς, ἱκετεύω.*

Χ. *Μετρίαζε.*

Φ. *Ὦ ξένοι, μείνατε, πρὸς θεῶν.*

Χ. *Τί θροεῖς;*

Φ. *Αἰαῖ αἰαῖ, δαίμων δαίμων.*
Ἀπόλωλ' ὁ τάλας·
Ὦ ποὺς ποὺς, τί σ' ἔτ' ἐν βίῳ
Τεύξω τῷ μετόπιν τάλας;
Ὦ ξένοι, ἔλθετ' ἐπήλυδες αὖθις.

Χ. *Τί ῥέξοντες ἀλλοκότῳ*
Γνώμᾳ τῶν πάρος, ὧν προὔφαινες;

Φ. *Οὗτοι νεμεσητὸν, ἀλύοντα χειμερίῳ*
Λύπᾳ καὶ παρὰ νοῦν θροεῖν.

Χ. *Βᾶθί νυν, ὦ τάλαν, ὥς σε κελεύομεν.*

Φ. *Οὐδέποτ' οὐδέποτ', ἴσθι τόδ' ἔμπεδον,*
Οὐδ' εἰ πυρφόρος ἀστεροπητὴς
Βροντᾶς αὐγαῖς μ' εἶσι φλογίζων.
Ἐῤῥέτω Ἴλιον, οἵ θ' ὑπ' ἐκείνῳ
Πάντες ὅσοι τόδ' ἔτλασαν ἐμοῦ ποδὸς
Ἄρθρον ἀπῶσαι.
Ἀλλ', ὦ ξένοι, ἕν γέ μοι εὔχος ὀρέξατε.

Χ. *Ποῖον ἐρεῖς τόδ' ἔπος;*

Φ. *Ξίφος, εἴ ποθεν,*
Ἢ γέννν, ἢ βελέων τι, προπέμψατε.

Χ. *Ὡς τίνα ῥέξῃς παλάμαν ποτέ;*

Φ. *Κρᾶτ' ἀπὸ πάντα καὶ ἄρθρα τέμω χερί.*
Φονᾷ φονᾷ νόος ἤδη.

Χ. *Τί ποτε;*

Φ. *Πατέρα ματεύων*

Χ. *Ποῖ γᾶς;*

Φ. *Ἐς Ἅιδου*

X. *Οὐ γάρ ἐστ᾽ ἐν φάει γ᾽ ἔτι,*
Ὦ πόλις ὦ πόλις πατρία,
Πῶς ἂν εἰσίδοιμι σ᾽ ἄθλιός γ᾽ ἀνὴρ,
Ὅς γε σὰν λιπὼν ἱερὰν λιβάδ᾽ ἐχθροῖς
Ἔβαν Δαναοῖς ἀρωγός· ἔτ᾽ οὐδέν εἰμι.

The choruses of the Roman tragic poet Seneca are for the most part the *συστήματα μετρικὰ ἄτακτα*, so called, that is, composed of well known and ordinary verses and half verses, which, however, do not correspond to each other antistrophically.

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